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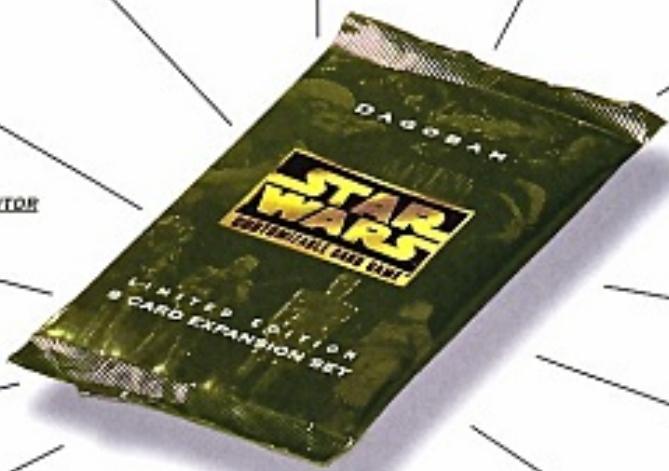
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Illustration by Russ Kaiser

Errata

Apologies go to Stephen Schaefer. In the midst of crunch time last issue his name was misspelled. Schaefer is a renowned entertainment writer based in NYC and he made a terrific contribution to our 20th Anniversary piece in #32.

Star Wars:Triumphant

I was doing a taping for Fox News back in December, when I heard the erstwhile writer of Entertainment Weekly's *Star Wars* cover story, who was also being interviewed, declare the *Star Wars Special Edition* to be "one of the biggest gambles of 1997."

I thought to myself, "Is he nuts?" Right then, if *Star Wars* had been a stock, I would have bought it, a horse, I would have bet on it. I muttered loudly "The Special Edition is about as risky as betting the sun will rise," but unfortunately my mike was turned off.

At the risk of sounding clairvoyant, I must say that the box office success of the *Star Wars Trilogy Special Edition* didn't surprise me one bit.

I'm not trying to be smug, I'm not going to say "I told you so" over and over again to all the now vanquished doubters out there. It's just that I've never once, in the past twenty years, lost faith in *Star Wars*'s ability to move people.

When I was in college in the late eighties and early nineties, sometimes *Star Wars* would come up in conversation (not very often), and I was always stunned at how people had completely forgotten just how popular it had been the first time around. I remembered it permeating absolutely **EVERYTHING**. Others had recalled it being about as significant as the Love Boat or Leo Sayer (Not that either of these cultural icons didn't make their contributions, but that's another story.) I began to wonder if I was a little nuts.

In 1991 I did a meager 12 page xerox zine that I handed out to friends called *Report From the Star Wars Generation*. The reactions I got from my pals confirmed my deepest suspicions: the *Star Wars* phenomenon had never really ended. It was just a sleeping giant waiting to be awoken.

Now *Star Wars* is everywhere once again. Mainstream media seems genuinely shocked.

even startled by this. A January article in *Newsweek* even blamed the burgeoning popularity on a "cult" of fans. (Puhlease!) I've also read a half dozen hyper-critical new reviews that all have a vaguely defensive tone in criticizing the world's most popular movie—which leads me to believe they were all written by embittered baby boomers, attempting to protect their generation's cultural supremacy. I'm sorry friends, but the Big Chill is over. Some people just can't seem to "get" *Star Wars*'s popularity. It's unnecessary to intellectualize over it, it just is.

Now, after the *Star Wars Trilogy Special Edition*, no one generation can lay claim to *Star Wars*. *Star Wars* fandom is a Big Tent now encompassing everyone. There are more new *Star Wars* fans, and more new readers of this magazine than ever before. I know it may sometimes be annoying to longtime fans, all this media saturation and the influx of new enthusiasts, but take it in stride. Soon the media will be moving on to the next big thing and real *Star Wars* fans will still be here, just like they've always been.

For brand-new fans my advice is find an old vet to teach you the ways of being a *Star Wars* fan. You can learn the difference between Wedge Antilles and Captain Antilles, a Corellian Corvette and Mon Calamari Cruiser, Dantooine and Tatooine.

It's a big universe that just keeps getting bigger. We've got only two years left until the new *Star Wars* films, and the *Star Wars Insider* has more material to cover than ever before. We hope you'll stay with us to 1999 and beyond, when *Star Wars* surprises people all over again.

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www.starwars.com

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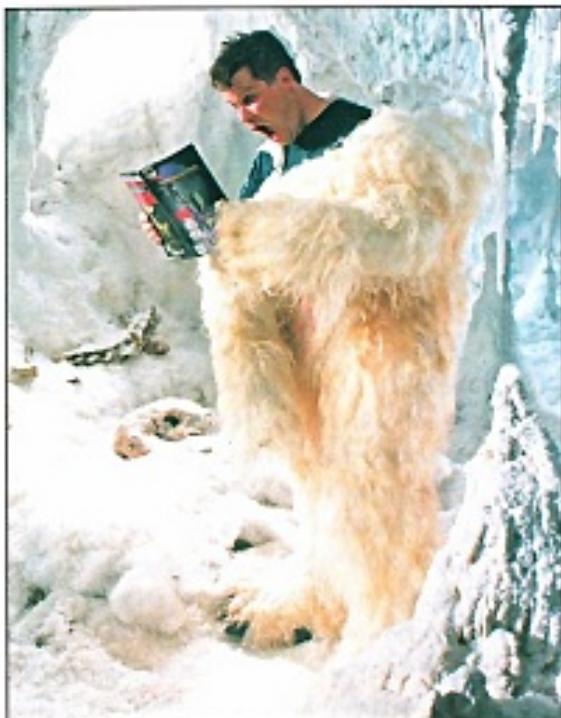
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Please send your comments to:**Rebel Rumblings**

P.O. Box 111000, Aurora, CO 80042.

Letters may be edited for clarity and space considerations.

The Star Wars Insider is not responsible for any unsolicited material received.

**New Star Wars Fans****Dear Rebel Rumblings,**

Like any other Star Wars freak I was there to see Star Wars on the first day it opened. Being only 15, it was my first time. I have to say it was great! I'm going to see it at least two more times. The special effects were perfect. But that's not the reason I wrote this letter. I feel Star Wars is becoming too commercial. Don't get me wrong, I don't mind new Star Wars fans coming in but I don't feel they love the world that George Lucas created as much as I do. Many of us Star Wars lovers have been around for years before they decided to do the Star Wars Trilogy Special Edition. To many of the "new guys" Star Wars is just a movie, to me it's a way of life. When the Star Wars trend goes away and the "new guys" have forgotten, I, and many other Star Wars freaks will still be reading the books, magazines, and ordering the collectibles.

I also want you guys to know you're doing a great job. While I was at my bookstore getting

more Star Wars, a little boy and his father came in. The boy couldn't be more than four. He came in holding his father's hand. The boy dropped his father's hand and ran towards the Star Wars display that I was at. As I was sitting there while the kid was showing me a little children's Star Wars book I thought to myself, "Star Wars is never going to die. He is the new generation of Star Wars." As I started to walk to pay for my things a lady turned to me and said, "Well, Star Wars is back." I just smiled and said "I wasn't aware it left." And to me it will never leave. Thank you for keeping it alive in so many of us.

PS. Please tell us there are going to be episodes 7, 8, and 9.

Joseph Andrew Rosales
Chino Hills, CA

Thanks Joseph. I think everyone will think I plagiarized your letter for my editorial now (pg. 4). Everyone here at the Insider, (we've been doing the official Lucasfilm magazine for 11 years now) heartily agrees with you that Star Wars never left. About episodes 7, 8, and 9; George Lucas has reiterated recently in public that he has no current plans to produce them. We've got to let him finish 1, 2, and 3 first! - J.B.S.

Dak Found!**Dear Mr. Snyder**

I read your Rebel Reunion article in the Star Wars Insider magazine and really enjoyed it. For years, my friends and I have quoted those actor's lines with irreverent respect. Being a college teacher, I am amazed at how popular the film and those characters are with people ten years my younger.

At the end of the article you stated that you were having trouble locating John Morton, the actor who played Dak. I read an article from the Associated Press on 2/17/97 which featured an

(continued on page 76)



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New Filmmaking for a New Trilogy



Rick, has the response to the Special Editions taken you and George by surprise?

Yes, none of us at Lucasfilm were expecting or anticipating anything quite as big as this. We had secret ambitions but I think they were conservative compared to what has actually happened. It's really quite thrilling. It's not the grosses but the number of people who are going to see the films that I find so exciting. It's incredible. I had a documentary crew shooting the day the movies opened and it is just fantastic to see the demographics and how they are just split right down the middle: kids who have never seen it before, families and people over 25 enjoying it - it's just fantastic!

What, for you, is the most satisfying thing about seeing these films be so successful?

I think the most satisfying thing is the reaffirmation of how strong and powerful George's original vision of all three films were. I think the testament and the legacy of the films is that the

In our continuing series of updates with Producer Rick McCallum, we go behind the scenes to bring you the latest news on the Star Wars prequels!

BY DAN MADSEN

world he's created has stood the test of time and it's almost reached a point where it's immortal. It's going to be here for so long. People have forgotten what it was, not only in terms of the experience they had when they saw the movie for the first time, but they had forgotten what kind of movie it was; how much fun it was, how much humor was in it, etc.

I also believe that "the issue" of special effects and the "blockbuster" mentality of Hollywood is so far away from these films. They became that, but they are not a part of the same genre that people try to easily classify the Star Wars films into. The most important thing is that people are actually having so much fun seeing them. The event of seeing them is almost as big as the films themselves. I think the same thing is going to be mirrored in Europe and the rest of the world. There is just a hunger for these movies and people are really excited about seeing them on the big screen.

Are you taking any time to savor this success or are you jumping right into the prequels at Leavesden Studios?

No, the only savoring I'm doing is that I'm very, very proud of all the people at ILM and Pac Title and 20th Century Fox and Tom Christopher, etc. I haven't really had a moment to savor anything because I've been on the road non-stop since the movies opened. But it was a real honor to

work with all those people in such a collaborative way. I'm so pleased for all of those people who have really put so much time and effort into these movies over the last three years.

I had heard that Lucasfilm was tweaking the final sound mix of the film right up to the final days before Star Wars opened? Is that true?

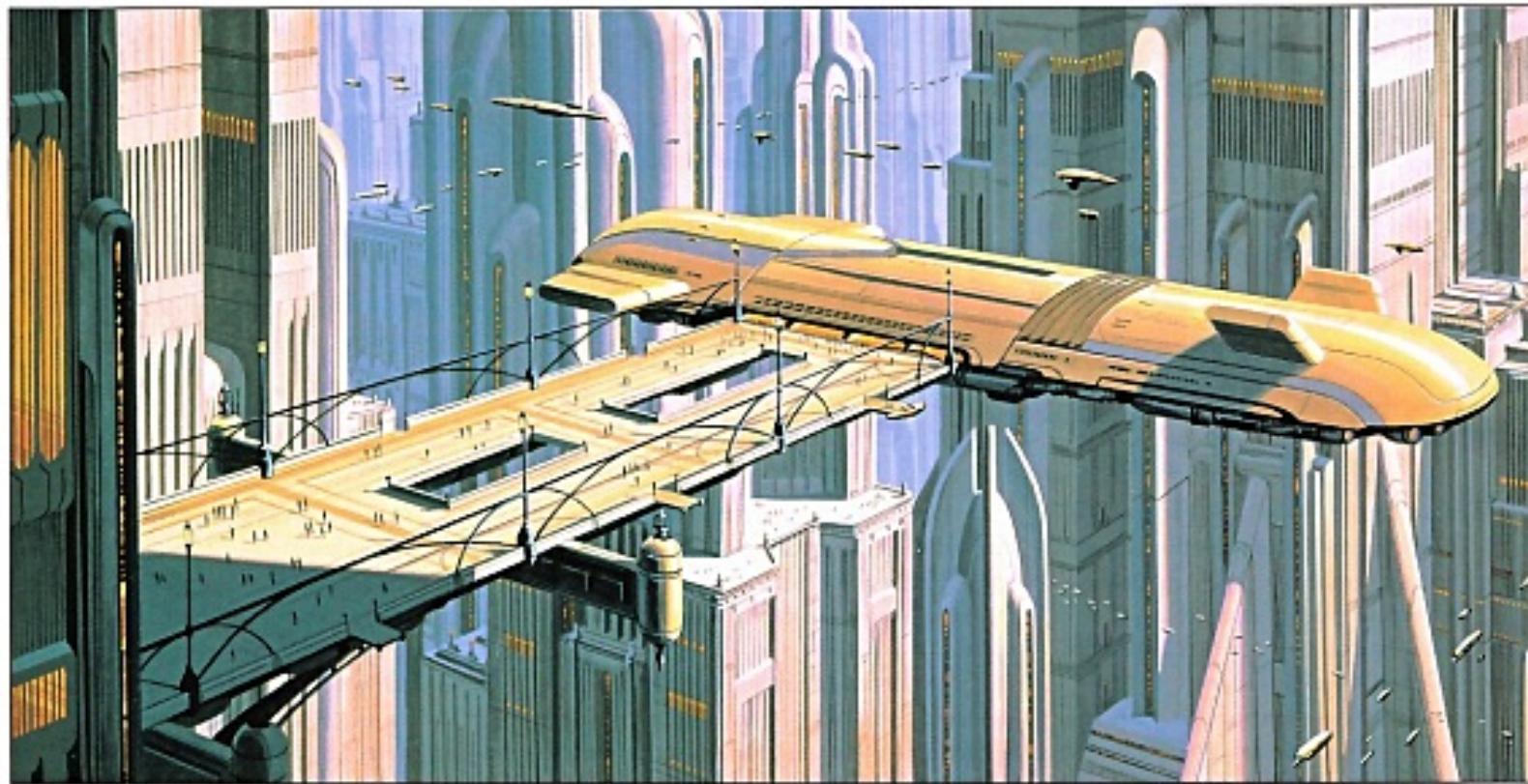
Actually, it was right up till the night before it opened.

Were there any changes made between the film prints viewed in the preview screening the week before and the prints finally released? If so, what were they?

We had a screening with George the week before the movie opened in Los Angeles. Mostly the soundtrack was changed. There were some small changes that we were able to accommodate.

George had said at the press conference that Irvin Kershner was being consulted and shown The Empire Strikes Back Special Edition before it was released. What was Irvin's reaction to it?

Since he was the director of the film he needed to be consulted and involved. It was a real pleasure for him to see it because there were so many things that frustrated him and George when they were making the movie. To see most of



those things fixed and repaired and new things added, like the new, dynamic shots coming into Cloud City, was a real thrill to him. He was real pleased to finally get some of the things he had originally wanted.

What is being done at Leavesden right now on the prequels?

We're building sets fast and furiously. We have

is really beyond state-of-the-art. It's pushing the envelope in a new way, especially in terms of character animation and virtual set technology. Those two areas are really being pushed heavily. But also we want to have the right amount of time to explore and continue the way in which we did *The Young Indiana Jones Chronicles*. The production template for us is that we shoot in a very non-linear form.

they are familiar with or will there be all-new vehicles used?

It will be mostly all-new vehicles.

Have any new key creative people been hired for the prequels?

David Tattersall is the Director of Photography on the prequels. We have Trisha Biggar who is our costume designer. She did all the *Young Indy* shows. Peter Russell is our art director. Almost every category has been filled. We're working on hiring the editor as well as some other positions right now.

What's happening with casting?

George was in London last week and we were casting all week. None of the main roles have been cast yet.

How is the script coming along?

We have the first draft of the complete script and we're in a total "go" mode. We are building sets and we're scheduled to start shooting sometime in August but we will be doing some blue screen work before then and some second unit work. It is all coming together now. It's a very exciting time! ♦

two sets done already and we're just building like mad.

Obviously, the prequels will be like no other films in terms of production. Once shooting is completed in 1997, is it true that the film will require almost a year's worth of post-production, or will post-production be occurring concurrently with the shooting of the film? Much longer than that - about a year and a half. That's partially because some of the effects technology that we are trying to utilize

We shoot the bulk of the film, then we edit, then George rewrites and we go back and reshoot, then we reedit, rewrite and reshoot again. We keep on doing that - fixing and placing all the bits of the puzzle - right up to the very last moment that the picture is being released.

We already know that some familiar characters like Obi-Wan Kenobi and Yoda will be appearing in the prequels. But can fans expect to see any of the popular vehicles

A production painting that was used to visualize Coruscant for *The Return of the Jedi* Special Edition as well as for the new prequels.

Star Wars

Shatters Box Office Records – Again!

It was 1977 all over again, as *Star Wars* struck back with a devastating show of Force, taking up permanent residence at the top of the box office charts and reclaiming its crown as the Number One movie in American history.

Recreating the excitement of 20 years ago, moviegoers from coast to coast happily spent hours standing in lines that stretched for blocks for the chance to see the *Star Wars* Special Edition on the big screen, often over and over. In a virtual rerun of its initial release, the movie was warmly embraced by the full spectrum of the pop culture continuum.

The film's opening weekend performances sold out days, sometimes weeks, in advance in many cities, resulting in a record-breaking opening weekend box-office take of \$35.9 million when the first of the trilogy, *Star Wars*, was released January 31. The movie, playing at 2,104 theaters, averaged over \$17,000 at each venue. Its nearest competition, *Jerry Maguire*, made over \$5 million, with a per-theater average of roughly \$2,600.

When *Star Wars* opened in 1977, the \$3 million it made in its first week at 32 theaters was considered a major success — as was the then-record six weeks in which it made its first \$30 million.

The Special Edition's \$36 million opening weekend take was not only an unassailable record for a re-release, it was also good enough to rank as the eighth-biggest opening weekend for any movie. *Star Wars* '97 also scored the highest opening weekend gross for any movie in January (or February, for that matter), nearly tripling the record set by *Higher Learning*, which earned \$13.3 million its first weekend in 1995. All this for a two-decade-old movie that everyone had already seen a million times.

In a scenario reminiscent of the first release of George Lucas' *Star Wars* 20 years ago, most so-called industry pundits underestimated the trilogy's potential impact, predicting that all three films might pull in up to \$100 million combined. Instead, *Star Wars* alone earned that much within its first three weeks, becoming the first release of 1997 to gross over \$100 million.

By then the film had also racked up a record for the highest grosses earned on a full February weekend, when it again took first place at the box office during its second time out. *Star Wars*' \$24.3 million total topped the much-hyped *Dante's Peak*, which with \$18.5 million still managed to set its own record for biggest February opening ever. (That record, though, was itself bested just two weeks later — by *The Empire Strikes Back Special Edition*.)

For a time, it seemed like *Star Wars* was setting some new record every day, so it was no surprise when the first Special Edition surpassed *Gone With the Wind*'s \$70 million mark to become the top-grossing re-release in film history.

But the icing on the cake came on February 13, when at long last *Star Wars* reclaimed the title it ceded to Steven Spielberg's *E.T. the Extra-Terrestrial* in 1982: highest-grossing movie of all time.

Star Wars had originally taken that crown from Spielberg's *Jaws* when *Star Wars* grossed \$279 million in 1977. Though subsequent re-releases expanded the movie's total gross to \$323 million, its total take still wasn't enough to catch *E.T.*, which, counting its own re-issues, had made \$399.8 million. *A New Hope* had also been passed recently by *Jurassic Park* (\$357 million) and *Forrest Gump* (\$330 million).

But in its newest incarnation, *Star Wars* took just three weeks — exactly — to return to the top position, and in so doing broke yet another record by becoming the first movie in history to break \$400 million in domestic grosses.

Although *Star Wars* had overcome his movie, Spielberg clearly reveled in his *Indiana Jones* collaborator's success. Continuing a long-standing tradition between himself and Lucas, Spielberg took out an ad in *Variety* and *The Hollywood Reporter* congratulating his friend.

The ad served as the final chapter in a tri-

(continued on page 10)



Special Edition

Opening Day Scene Reports

Star Wars Insider had correspondents in several major cities across the country at the opening of the *Star Wars* Special Edition. Here are their eyewitness reports of January 31st 1997, the magical day when *Star Wars* hit the big screen again:

Megan Kelso, Comic Artist/Illustrator

Cinerama Theater, Seattle, WA

We went to see the 7:00PM show. We went an hour early with advance tickets and there was already a huge line. It was like people wanted to wait in line, as if going to *Star Wars* wouldn't be going to *Star Wars* unless you waited in a big long line.

There were tons of people dressed up and there was this electricity. Everyone was excited and everyone was almost all the same age. Everyone in that line was within five years of each other, except for a couple younger boys; no baby boomers at all.

When we went in it was like going in to a rock concert, everyone rushed in so fast. Like little kids at a matinee, everybody was bouncing in their seats and all excited.

Then there was a costume contest. All the people who dressed up came down to the front and we did the whole applause-o-meter thing. The costume I liked the best was this guy who was dressed up as Princess Leia. He was just perfect. He was really tall and thin and had a clingy white dress with huge ear-muff buns. He kept doing the pose where she kneels down and puts the little disk in R2-D2 over and over, almost like he was voguing.

Everyone cheered throughout the entire movie. I can't remember the last time I went to something where there was such mass group enthusiasm. It was just great.

When the movie ended we went out and it was pouring down rain, and there was a line even



longer waiting for the next showing. When we came out all of us started cheering, and all of them started cheering, everybody was screaming. They were cheering us like we were famous or something, just for having seen the show before them.

Michael Rex, Book Illustrator/Teacher

Ziegfeld Theater, Manhattan, NY

I got there at 8:15AM. Saw the 10:00AM show. I bought my tickets a week in advance. The Ziegfeld had been sold out for the whole weekend by that Thursday. It was actually a very mellow enjoyable crowd. It wasn't rushed, they let us into the theater 45 minutes early so there was plenty of time to go to the bathroom and get food. The crowd was enthusiastic, cheering for each new shot. At the first new shot of the sunset on Tatooine everyone went "Oooooooooo!" and then everyone broke up in laughter suddenly realizing how silly they were.

I got sort of choked up watching it on the big screen. It was weird seeing this thing that I remembered loving as a kid that was still around, and here there were all these people who were so

into it. I felt strangely vindicated as a *Star Wars* fan.

In the class I teach, which is first through sixth grade, that Saturday, the next day, half the kids were going that afternoon and were all talking about *Star Wars* and drawing it. They couldn't believe that I had seen *Star Wars* when it came out 20 years ago.

Scott Chernoff, Freelance Writer

Mann's Chinese Theater, Los Angeles, CA

I saw the 12:45 show because I couldn't wait. I sat next to a middle aged African American guy who was a college professor. He had taken his son, and he said that he had seen *Star Wars* on its opening day May 25th 1977 at the Mann's Chinese at the first show.

One guy walked right in and went straight to the middle seat in the first row. A few minutes later another guy walked in with total purpose and also went straight front and center. These two

(continued on page 12)

Facing Page: Rebel forces gather at Mann's Chinese Theater in Los Angeles, California. Above, the line-up outside Mann's.



(continued from page 10)

ogy that began when *Star Wars* eclipsed Spielberg's *Jaws* 20 years ago and Spielberg took out an ad in the trade papers in which R2-D2 reeled in a shark. When *E.T.* moved past *Star Wars* five years later, Lucas placed an ad that featured the lovable alien passing up *Artoo* in a line of popular movie characters.

Spielberg's 1997 ad featured *E.T.* returning the crown to R2-D2, and reads: "Dear George, Congratulations for renewing the most enduring motion picture in cinema history. Your pal, Steven."

And endure it did: *Star Wars*' enormous third-weekend gross of \$21 million (including the extra day for the President's Day holiday) proved that Clint Eastwood's *Absolute Power*, at \$16 million, was no match for the absolute power of the Force. Indeed, by the end of that 3-day weekend — its third consecutive weekend at Number One — the *Star Wars* Special Edition had earned \$99 million. At press time, that number had swelled to over \$125 million, propelling *Star Wars*' total gross to a mind-boggling \$448 million — and still climbing.

But on the weekend of February 21, *Star Wars* was finally beat — by its own blockbuster sequel, *The Empire Strikes Back*. The combination resulted in a powerful one-two punch at the top of the nation's box-office charts, as the *Empire* Special Edition debuted at Number One, striking \$22 million, averaging \$10,400 at each of the 2,111 screens on which it played. *Star Wars* didn't do too bad either that weekend — its \$11 million haul was good for second place.

Above: Fans of the Dark Side before the March Chinese Theater premiere. Right: Post-premiere signs in Los Angeles.

The following weekend found *Empire* back on top with over \$13 million in grosses, giving the movie, originally released in 1980, a 17-year box-office gross of roughly \$263 million at press time.

Noting that the Special Edition of *The Empire Strikes Back* had earned over \$40 million in just 10 days, and pointing to *Star Wars*' \$125 million re-release take, *The Hollywood Reporter* exulted, "These are numbers that few features attain, especially for films that have been re-released before and last year moved more than 20 million units in the sell-through video market."

At press time, Lucasfilm and 20th Century Fox had just announced that the *Return of the Jedi* Special Edition, originally scheduled for release on March 7, would instead make its debut a week later, on March 14, allowing moviegoers an extra week to see the first two installments of the trilogy.

With the *Star Wars* juggernaut gaining more and more momentum, Paramount Pictures also pushed back the release of its big budget Val Kilmer action vehicle *The Saint* by three weeks to April 4. The movie had been scheduled to open March 14.

Conceded Paramount's distribution president, Wayne Lewellen, in *Variety*, "One has to react to the phenomenon of *Star Wars*."

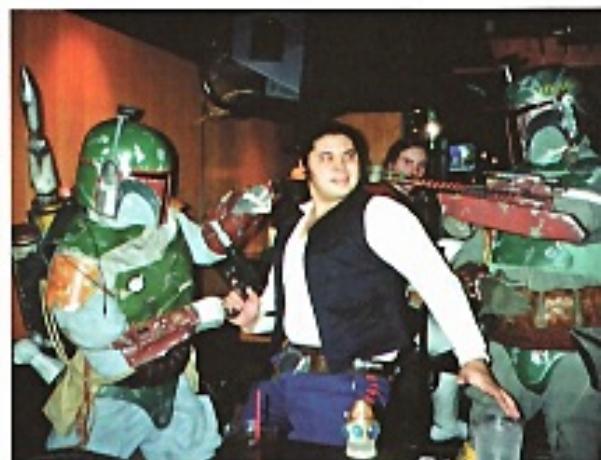
In fact, it was impossible not to react to the phenomenon of *Star Wars*. Even Stephen Hawking, the world's most acclaimed scientist, checked out the Special Edition — at a Pasadena, California, movie theater, according to news reports. The Special Editions also graced the covers of a galaxy of magazines, with *Time* giddily headlining its cover story, "The Force Is Back!"

Star Wars: The Magic & The Mystery, a new, hour-long behind-the-scenes special, was seen by nearly 7 million people when it aired Feb. 6

on the Fox network. Half-hour "making-of" specials also aired on cable networks Sci-Fi Channel, MTV, and E!, while Oprah Winfrey and the syndicated *Access Hollywood* dedicated entire episodes to the Special Editions. Commercials and other promotional items for *Star Wars* tie-ins with Pepsi, Taco Bell, Lay's Potato Chips, Pizza Hut, and KFC also helped keep the trilogy in the public consciousness.

Still to come is the foreign release of *The Star Wars Trilogy Special Edition*. Though *Star Wars* is once again the Number One movie in America, it still ranks fifth — with a worldwide gross of roughly \$611 million at press time — when it comes to the planet Earth as a whole. The film would have to do another \$300 million worldwide (including in America) to match top-ranked *Jurassic Park*, which has amassed a commanding \$913 million globally.

But whether or not *Star Wars* becomes the first movie to top \$1 billion in worldwide grosses, there can now be no doubt that 20 years later, people still love *Star Wars*. *



Ben Burtt Nominated for Academy Award

Amid all the hoopla over the *Star Wars* Special Edition, the saga's innovative sound designer, Ben Burtt, just happened to get nominated for an Academy Award for his IMAX film, *Special Effects*. The movie, which features recreated IMAX versions of original *Star Wars* special effects as well as behind-the-scenes footage of the making of the Special Edition, was nominated as Best Documentary Short Subject.

Burtt, *Special Effects'* director, shared the nomination with producer Susanne Simpson. The Academy Awards were scheduled to air March 24 on ABC. *



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(continued from page 9)

guys converged, saw each other, and just hugged this great brotherly hug, as though they had planned since they heard about the Special Edition to be front row center the first show. They had this look like, "We're here, it's happening, America is on the right track again."

I also went back that night and saw the 1:15 AM which was the last show of the day. At night there were people in full regalia. One guy had the best Darth Vader costume I had ever seen, complete with the lights on his chest-plate. There was a whole fleet of stormtroopers. It was interesting that almost everyone was dressed up as a bad guy.

The 1:15 AM crowd was about 100 times rowdier. The 12:45 crowd was real respectful, sitting in breathless anticipation, versus the 1:15 AM show where the atmosphere was like a party. People were cheering and hugging. 12:45 was like a religious service.

At the late show people would yell things out like names of characters for no particular reason. It rarely had to do with anything that was going on. It was like they just could not contain themselves and their excitement. As soon as the 20th Century Fox fanfare came on people just went nuts.

The interesting thing is that at both shows as soon as "a long time ago in a galaxy far, far away..." came on there was total silence.

**John Lieske, Internet Consultant,
UA Coronet, San Francisco, CA**

I put out daily e-mail bulletins to my friends in the weeks prior to the opening. I ended up buying 30 tickets.

We were really hoping to be first in line. Being from Southern California I was used to the whole line thing. I had waited 14 hours to see *Jedi* when it came out. I thought maybe people in Northern California wouldn't be so hardcore, but there were guys out there Wednesday at midnight for tickets that went on sale 9:00AM Friday morning.

I didn't find out there were people in line until about Thursday night and I wasn't planning to get in line until 5:00AM Friday morning. At that point plans

were made: emergency phone calls and emergency e-mailings to various people to see who could start waiting in line. My friend Brian lived around the corner from the UA Coronet, so he could start in line right away, but we were really stuck because we couldn't find anyone to do the 3:00AM-6:00AM shift. But Brian's friend who got off work at 3:00AM came through and he took the 3:00AM shift which I then relieved him of.

By 6:00AM there were at least 300 people in line. There were guys playing Star Wars Monopoly, and at about 8:00AM a DJ guy pulled up

Secured position. Need Back-up."

Everybody's friends for the 7:00PM show were coming around 6. Our section of the line was just swelling. The guys in front of me had bought 30 tickets also. At that point my girlfriend came by with her car and I hopped into the Boba Fett regalia (A really perfect costume, I've seen it - ed.). I walked from her car to the theater, across the street, the cheers just started. People went crazy like, "Yeah! Boba Fett!" I just walked across the street and didn't even look to see if traffic was coming, because everybody stopped for Boba



with a van and a generator started blasting the Star Wars theme.

It was just a madhouse. The line went around two corners up into the residential streets. At one point the management came out and said that we couldn't sit there and wait for the 7:00PM show at 10:00AM in the morning. So we created another line. That worked out well. There was a big solidarity between all the Star Wars fans. There were thousands of people all day long.

Most of the people I bought tickets for had to work during the day. So my friend lent me a cellular phone and I made calls to him during the day and he updated everyone with e-mail status reports. I would call him and say, "This is Red Leader. Got the tickets.

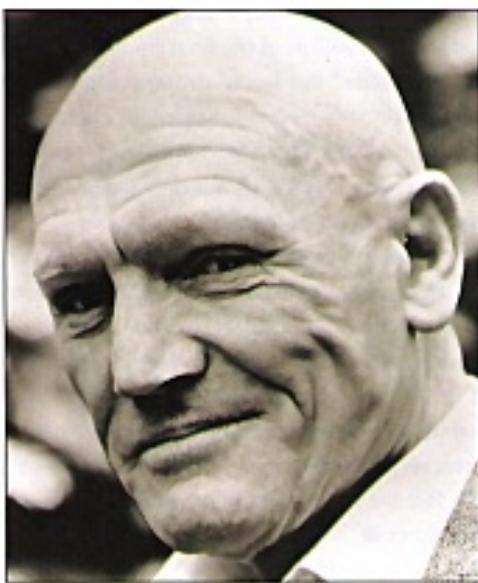
Fett. I got in line and all the news people were there. The one news reporter couldn't get it right, he kept saying "Who are you? Bobo Set?" Then the whole crowd would yell "Boba Fett!" just letting him have it for being ignorant.

I went into the theater and I had confetti and party poppers and we made a bunch of noise and a big mess.

After the show when we exited the theater, we went out the side exit which are stairs that are elevated about twelve feet above where everyone was standing in line. I kicked those doors open and was faced with this crowd and somebody yelled "Look, it's Boba Fett!" Then I put my fist up in the air, and the crowd just went crazy. This whole parking lot just started screaming and cheering for Boba Fett. That was a good feeling because when I was back in high school and wore the costume people really had no idea. It's really amazing that a character like that can move an audience to that level of cheering. *



Above: Eager fans in Miami, Florida. Left: The couple that never was: Boba Fett and Princess Leia in San Francisco.



John Hollis I, Lobot

A closer look at the characters that fleshed out the worlds of Star Wars, and the talented actors who portrayed them.

Try telling John Hollis how effective he was as Lobot, Lando Calrissian's cyborgian administrative aide in *The Empire Strikes Back*, and the veteran British actor responds with characteristic modesty. "If you've got a part," Hollis told the *Insider*, "where you're walking around with lights flashing on your head, you can't really fail, can you?"

Perhaps, but while some actors might have been content to let the flashing lights do the acting for them, Hollis brought a stoic sense of purpose to Lobot that left an impression far more indelible than his memorable head-gear. When Hollis subtly shifts his eyes toward Billy Dee Williams during one crucial Cloud City scene, he's not only indicating that Lando's plan to help the Rebels is underway, he's also signalling the audience that this mysterious new Calrissian character might not be so bad after all—and that there's more going on inside Lobot's head than just circuitry and wires.

"Originally, Lobot had quite a lot of lines to read," Hollis revealed. "But they had a discussion where they decided it would be better if he didn't talk, because he had been lobotomized, and he was getting messages through the computer. The dialogue was very much just answering questions put

to him by Billy Dee." Losing the lines, he said, "didn't bother me too much."

Hollis, 66, is just as unassuming when he describes his acting credits. "My film career has been very minimal, really," he insisted. "I've been more of a theatre, television and radio animal." But while Hollis has indeed appeared on over 150 British TV shows and recorded over 1500 radio

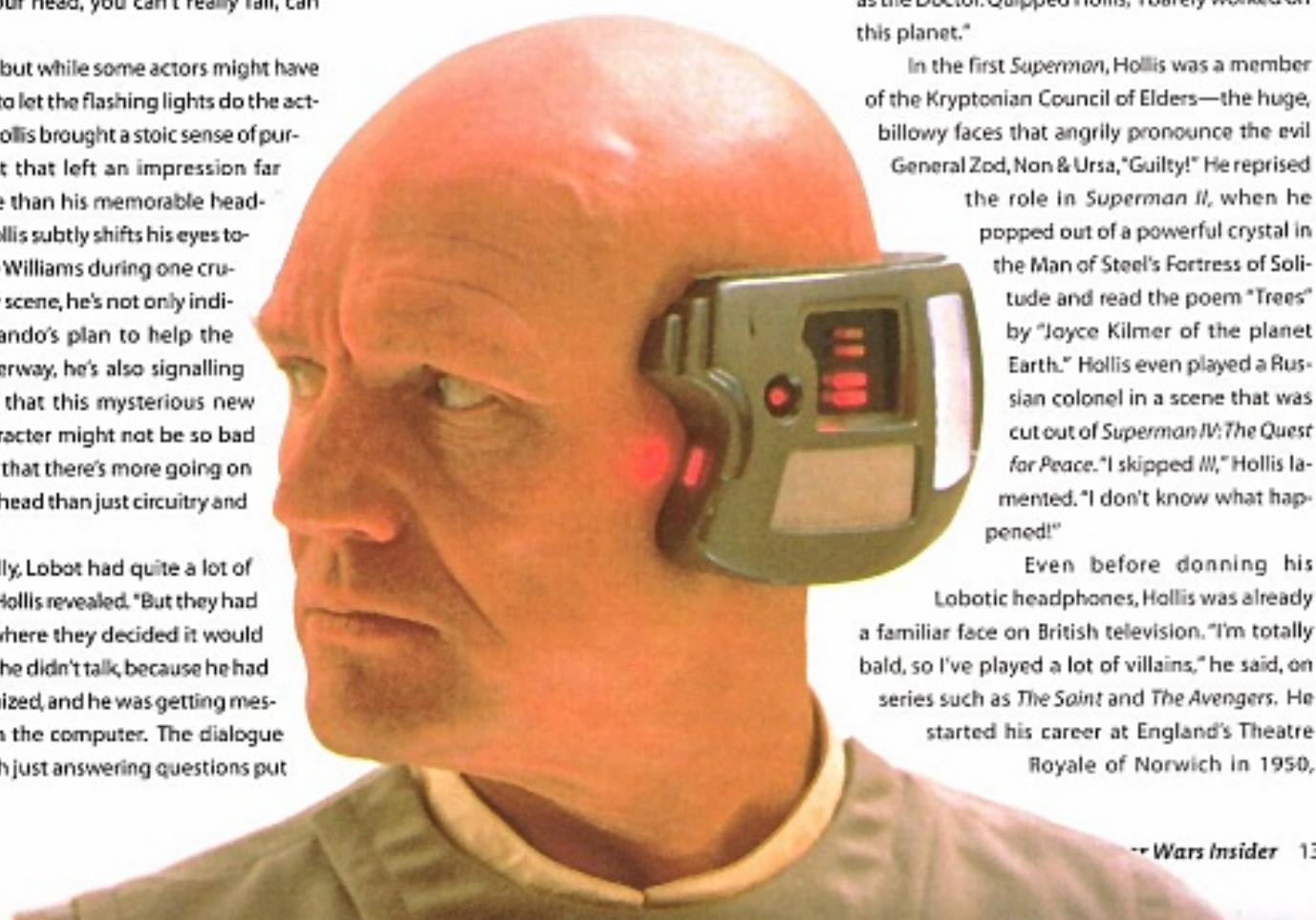
broadcasts for the BBC, his filmography, far from minimal, is about as, uh, maximal as one could get.

In addition to the mighty *Empire*, Hollis' genre credentials include the first two *Superman* movies and the 1980 *Flash Gordon* (in which he played a robotic minion of Ming the Merciless), as well as an episode of *Dr. Who* with Jon Pertwee as the Doctor. Quipped Hollis, "I barely worked on this planet."

In the first *Superman*, Hollis was a member of the Kryptonian Council of Elders—the huge, billowy faces that angrily pronounce the evil General Zod, Non & Ursa, "Guilty!" He reprised

the role in *Superman II*, when he popped out of a powerful crystal in the Man of Steel's Fortress of Solitude and read the poem "Trees" by Joyce Kilmer of the planet Earth. Hollis even played a Russian colonel in a scene that was cut out of *Superman IV: The Quest for Peace*. "I skipped *III*," Hollis lamented. "I don't know what happened!"

Even before donning his Lobot headgear, Hollis was already a familiar face on British television. "I'm totally bald, so I've played a lot of villains," he said, on series such as *The Saint* and *The Avengers*. He started his career at England's Theatre Royal of Norwich in 1950,





"If you've got a part where you're walking around with lights flashing on your head, you can't really fail, can you?"

performing "Shakespeare and Chekov only. If you can do the classics," he said, "you can do everything, really."

But no amount of theatrical training could have prepared the actor for Lobot's unique challenge: acting with that heavy "brain-enhancing device" on his head. "That was murder," Hollis admitted. "It had to be self-contained—they didn't want any wires hanging out. So it was all battery-powered. They put it on a spring clip, so it clipped around my head. It was very heavy. At the end of the day, you were glad to get rid of it."

And there were many days; originally hired for just one week's work, Hollis ended up spending ten weeks on the Bespin set. "I remember the floor of Lando's world was absolutely white,

and no one was able to walk on it without cushions on," he recalled. "It was constantly being polished and mopped."

Much of his time at Elstree was spent acting alongside Billy Dee Williams. "He was a very cool character, a very laid-back man, very sophisticated, I thought," Hollis said. "He was very smart, and had a good sense of humor." That easy chemistry was crucial in making the Lando-Lobot relationship so natural onscreen, even without conversation.

But Hollis said dialogue wasn't the only thing Lobot had cut from *Empire*. "A lot of death scenes were filmed," he remembered. "There was a scene of me being carted off by men in white masks. But they would say, 'Oh, we might need you again.' There were a lot of people getting arrested, but they were very wary about showing people die."

Though he was spared from death in the *Empire* editing room, Hollis nevertheless did not appear in *Return of the Jedi*. But Lobot lived on

with fans thanks to the Kenner action figure of the character, which Hollis said he's got in his home in Twickenham, Middlesex, "hanging up in the kitchen on a hook—my wife says it's a good place for me to be."

In fact, it was the toy that gave the character his name, Hollis said, noting that in the original script, as well as in the final credits, he's just "Lando's Aide." But Hollis' strong performance and striking visual image (aided, of course, by conceptual artist Ralph McQuarrie and costume designer John Mollo) all but demanded an action figure of the character.

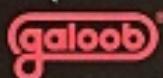
"When they did the marketing," the actor recalled, "they came up with the name Lobot, because he'd been lobotomized. I suppose 'Lando's Aide' wouldn't really mean anything."

Actually, that's doubtful, because by any name, John Hollis' character stands as one of the most surprisingly human—and memorable—of the *Star Wars* trilogy. With or without the flashing lights. ☀

Got a favorite *Star Wars* performer you've never seen interviewed? E-mail your suggestions to *Scott Chernoff* at The *Star Wars* Universe: *SWuniverse@aol.com*.



Previous page: John Hollis as he appears today, and Hollis as "Lando's aide," to be later named as Lobot, from *The Empire Strikes Back*. This page: Lobot in action.



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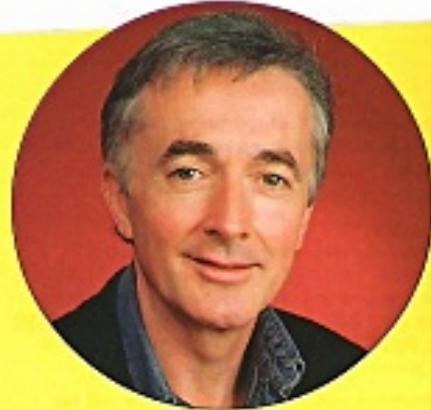
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Um, hello,

ENVY is a terrible thing. It used to be one of the Seven Deadly Sins (there must be more than a mere seven sins available to us in these enlightened times). To me it's logical to envy what someone else has, if it's better than what you possess. 'The grass is always greener on the other side of the hill'. As a child I wondered what did it mean? It has probably confused generations. I think it means that you always think that something you haven't got is better than something you have (got). Bits a bit of a snag in places like Holland (no hills) or Saudi Arabia (no grass). Probably camel-coveting was invented to replace it. (Not in Holland - no camels. There clog coveting is all the rage. (Coveting is also a bit of a sin, I believe). Anyway, at the early age of a quite young person, I might have experienced ENVY. (If this was a LucasWorld Production, a cloud tank would have rolled threatening billows of immiscible oils together to form a terrifying background to a John Williams' roll on the ominous kettle drum and chime. (But it's not, so I'll continue.) I stood there in my neat little uniform (I was small for my age) (still am); brown shoes, long grey socks with a green tag sticking out near the top, possibly to remind me where my knees were but serving no other apparent function. Short, grey pants and a green sweater; a neckerchief fixed in place with a woggle (I'm not even going to ask what a woggle is. Ed) and a green cap perched on my head to catch any prevailing wind. My parents were proud. The socks itched. I strode importantly to my first meeting. We had fun under the eye of Akela (known to you, I imagine, from The Jungle Book by Rudyard Kipling). We said we'd 'DOB DOB DOB' in reply to her command 'DYB DYB DYB', a kind of code which took me quite a few minutes to... well... de-code, (see WC No 5 for further info on security, etc.) but had something to do with 'doing our best'. No problem. Except... all the others were dressed the same as I (including woggles) but many of them had extra things up their arms. Not malevolent tattoos (for less woggles) but badges. They had badges and I didn't. I envied them. I strolled on tattoos, see WCs 2 and 3) but badges. They had badges and I didn't. I envied them. I strolled on badges (they sold other things of course - there was not a woggle-shop-owner's-family-supporting-size-profit in woggles, even in those days). Displays of badges beckoned me in. You could get a neat little patch for practically every human activity. Doing Things With Horses Hooves, Fire Lighting(!), Path-Finding, Helping Old People Across The Road (plus special add-on star if they had wanted to cross the road). I bought as many as my pocket money would allow. My mother sewed them on. Now I had the uniform I envied; just like the others (that's what a uniform is meant to be, isn't it, like everyone else's?). Now capped, woggled and badged, I arrived. "Gosh!" the little Cubs said, rather enviously. "Where did you get those?" "The woggle shop", I said, thinking they were rather dim. "But you have to earn badges by doing lots of good deeds", said Akela. She made me take them off, earning, I suppose, a Debadging Badge for doing her Good Deed For The Day.

Anyway, I decided that badges were silly.

Which reminds me of...



NO. 8 OF THE IMPROVED! NEW! Wonder Column

IN THE INSIDER
FROM THE MAN INSIDE C-3PO



Gosh!

And what an odd coincidence it is that twenty years ago exactly to this very day (well almost) I stood in a desert feeling... Perhaps you can guess. But just in case...

Head-to-toe in solid gold in the morning sun, I'd made a great impact. A deep impressive silence greeted my first appearance as C-3PO. They stared at me, I tried to stare back but it wasn't that easy. I tried to move and that wasn't

easy either.

"Walk this way," said the second assistant director. If I could have walked that way I should have been very happy. But since there was no possibility of following his easy bejeweled stride

towards the Jawas' sandcrawler it seemed a remarkably tactless invitation. Tact is normally a skill required of assistant directors as they continually interpret the more unkind suggestions coming from the director via them to the actor. Clearly this chap was still on a learning curve - as was I. My curve was rather steeper than his. I was rapidly learning just what I had let myself in for on this particular workfest.

I hobbled to a halt.

"Just a little further," he said, clearly not having learned his lesson. I gritted my teeth at him. Of course, he couldn't see them. I mumbled at Maxi, my brilliant patient-props-dresser-expert-assistant at the time) that each time I took a step, it felt as if my foot was being



CRAWLER

cut off very slowly with a red hot wire.

"No problem," he said. Not for him perhaps but... being the genius that he is he fixed it with a wedge of foam sponge. Elegant it wasn't but to please the ever-hovering 2nd AD (here, not meaning *Anth...*) (Yes we've done that one before, Ed...) I carried on, relatively pain-free, to my very first start mark in my very first scene of the very first sci-fi film I had ever been in.

It was awful!

EXT. TATOOINE - DESERT - LARS HOME-STEAD - AFTERNOON. I lined up against the sandcrawler with other assorted bits of hardware. I felt like a one-man scrap heap with all the clanks and squeaks of my costume filling what little space there was inside my golden head. Close around me there seemed to be all sorts of activity but I couldn't see what it was. I had been asked to look forward. Ahead of me stretched the endless desert, blemished only by the Homestead (above) and the odd moisture vaporator (beyond) in the far distance. Not much distraction from the peculiar discomforts I was suffering in my very own body-hugging homestead - all mine for the next twelve weeks. Then suddenly... There he was.

Luke Skywalker came towards me at an easy trot. I could see his neat shoes, custom-made from the softest doe-skin, topped by folds of sand-defeating cotton bands. The gentle texture of his creamy-white pants and tunic carelessly draped across his frame, his blond hair ruffled by his easy progress across the sand. He looked as though he felt... relaxed... easy... comfortable.

And I? Yes... I felt ENVY.

Fortunately the process of filming took my mind off the subject - for a while. In some ways, the time between takes and scenes is the most difficult to bear. Once that magic word, 'ACTION!' has been spoken (or shouted through a megaphone if you are about half a mile from the camera, as in: EXT. - TATOOINE - JUNDLAND WASTES - DESERT - DAY, where I heartily (Ain't no such word, Ed...) say "How did we get into this mess?"). As soon as you hear that word, some kind of adrenaline takes over and you forget about every problem but the task, or lines, in hand - or mouth. I suppose adrenaline helps you to cope and get appreciated for being brave and professional. I bet stunt people get that rush all the time as they fall in, off and out of everything. But as I have said many times (well, actually just once, see WC No 1) they are welcome to their job. No stunt person! Anyway, time on your hands is time to think... to consider... to suffer...

EXT. TATOOINE - MOS EISLEY - STREET - DAY. "I can't abide these Jawas. Disgusting creatures!" Who said that? Yes, that's right. Me. But shall I let you into a secret? Oh... Well, perhaps later... The gang of Jawas gave me some kind of distraction from my own problems with costumes. Their tiny, monk-like shapes would scuttle busily around trying to be mean. This effect was sometimes thwarted by the rather random behaviour of their eyes. This, in turn was caused by the way in which their eyes had been designed.

A battery pack around the waist was connected to two torch bulbs attached to support wires on their wool-covered faces.

YES! BE YOUR VERY OWN JAWA FOR A DAY KIT Just Connect those batteries for that instant Jawa Eye Appeal! (Batteries included).

Trouble was that the wires kept shifting. So... so did their eyes. Many a take was cut mid-way because Jawa No 5 looked a little wonky, with one eye shining off the end of her nose. An endearing look but just not menacing enough. The odd disconnection would cause Jawa No 3 to go monocu-

lar during scenes, whilst a flat battery made it seem that Jawa No 1 was gently nodding off. But the real problem with Jawas was something else entirely.

"Who wants to be...?" Me. Me. "We had all howled at our den mother back in those heady days of young Cub Scouting. Enthusiasm is everything. Years later, that same enthusiasm made, "Who wants to be a Jawa?" seem too good a chance to miss. But they wouldn't let me. Anyway I was too tall. Anyway I was playing Threepio. But for two young ladies on the set, it was an offer they couldn't refuse.

They excitedly put on their battery packs. They enthusiastically donned their monk-like habits, their bandoleers, their woolly face masks, their torch bulbs. They urgently pulled their thick wool cowl up over their heads and... Voila! Jawas, as disgusting as they get and hot for a little action.

We started the scene. We did it again to avoid the rather blatant wink of Jawa No 3 (see WC No 7 for more on 'winking'). We did it again because a bit of my costume fell off. We did it again because I nearly fell over a Jawa who suddenly couldn't see (which made two of us). We did it... (Will this never end? Ed...) many times. I was naturally feeling hot and uncomfortable and in the pauses between retakes had more than enough time to consider my lot in life. But then... What was that sound? Nearby I could hear a sort of snuffle - a kind of sob. Could



HOT STUFF!

it be? I lurched nearer. Yes, it was.

A Jawa crying!

Now, disgusting they may be but I hate to see a grown Jawa cry. It's very hard to give comfort to anyone (or thing) when you're wearing sixty pounds of gold metal, but I tried.

"What's the matter?" I mumbled sympathetically in the direction of the woolly, sobbing face mask and wobbly, fading torch bulbs. They seemed to be giving a random flicker of deep sadness. "What's wrong?"

"It's hot! And I hate it!" a voice muffled back.

I lurked closer, mumbling that I knew how it felt and that it would all be over very soon. I tried to put a comforting arm around the trembling heap of wool. It was slightly below my reach. My kindly gesture became a sort of karate chop across its left ear. I don't think I can have helped much.

And that wasn't the end of it.

Meanwhile... EXT. TATOOINE - ROCK CANYON - SUNSET. A gang of Jawas of all shapes but not necessarily all sizes (since the job description for full time Jawaship requires a certain height limitation (rather like some of the rides at Disneyland but the other way round - if you follow)) are lurking in a canyon that would later be made famous as the temporary home of the Ark of the Covenant in some other movie. They are lurking in wait. They have sniffed out their quarry. Since H Ford will only arrive many years later they are



BORED?

Well, you never noticed, did you?

As I was saying... He rolls. The Jawas scuttle and watch. He stops. They zap him. Serves him right. Then they do a major formation and leave the shadows to grab their prize, hoisting him in the air and carrying him back to the sandcrawler - like pall-bearers at a rather bizarre funeral.

The original gang had been expanded into... (I don't know what the collective noun is for a lot of Jawas - any suggestions? - (A little risky? Ed.))... well, quite a lot of Jawas. They were

more comfortable than before being at room temperature (if you see what I mean), due to it being towards the end of the day. So no problem. Except...

Some of the gang were children but others were older actors who weren't going to grow any taller. In fact, the smallest, Mustapha, was already sixteen years old. He might be destined to stay tiny for all his life but he

had a huge, delightful personality. He reminded me of one of the friendlier characters from Snow White. Mustapha was obviously thrilled to be a Jawa. He excitedly dressed-up with the others. The battery pack, the woolly face mask, the torch bulbs, the cowl and his monk-like robe which brushed the ground at his tiny feet.

"Action!" said TMRFE.

As rehearsed, the gang attacked Artoo and carried him off - each lending a helping hand. Except Mustapha. He tried. He wanted to help. He really did. He stretched both his hands in the air towards the now moving load. It was just beyond his reach. It moved onward. He followed. He reached again. But oddly now,

Artoo seemed even further from his grasp. He gamely followed the cortège, trying all the time to participate and all the time his prize eluded him. And then it was that I noticed something very strange. Mustapha was growing smaller, shrinking before my eyes. This valley must be enchanted. The other Jawas seemed to tower above him now. And as they moved ahead, he came to a sort of swaying stop - held by an invisible force.

His tiny feet, which had caught the trailing hem of his costume, had walked up



RIGHT PLACE, WRONG MOVIE!

waiting for something else. Fresh metal. But they will have to do make do with R2-D2.

Having stupidly abandoned the only hope he has (C-3PO himself) in an earlier scene, he is doomed. He rolls quite steadily through the boulder-strewn scenery, helped by a slight incline in his favour and the fact that the effects crew has spent some time laying floor-boards in the rocky gully. Artoo doesn't do sand and they had earlier found he didn't do rocks. Years later they would find that he didn't do forest floors either. In each case they would carefully lay plywood sheets on the tricky terrain and paint them the appropriate colour; sandy-yellow, brownish-grey or greenish-brown. Cunning!



ACTION!

the inside of the flowing monk-like robe so far that they had reached the battery pack at his waist and stopped him in his tracks. He crouched there, powerless and abandoned. His torch bulb eyes flickered with a sad bewilderment.

Now shall I let you into a secret? I rather liked the Jawas.

And here's another se... Oh Mickey says you'll have to wait...

Anthony Daniels

PS Any of you who have visited my home town may have noticed something on the walls. No, not graffiti but the occasional blue-coloured plaque. They commemorate famous people lived, played and composed here, 1756-1791 or 'John Logie Baird, inventor of television here, 1824-1881'. Odd. Surely he's more famous for having a lot of roads named after him.

PPS Just imagine! Without good old John Logie B and his invention, we would never have been able to see TV shows like Bay Watch. Horrors!

PP Even more horrible, we would never have been able to watch The STAR WARS HOLIDAY SPECIAL. Imagine that!

PPPPPPP I don't know why, but my house doesn't have a plaque on it at all. There's plenty of space for one.

S Turns out that a polyglot (see WC No 7) is not some exotic parrot but a multi linguis, in the shape of ever-vigilant-appraisal-Mister-Allan Kaush. (Or here in the shape of disapproval-mister). He bravely owned up that it was he who at the printing stage removed what he considered a rude word from WC No 6. Probably thought it was rude because it was in French. I had a severe word with him (several actually - and Anglo Saxon ones at that) so he won't be interfering again. No sir! So I feel perfectly safe in including the following five letter French words: , , , , and finally, .

SSSS BACK OFF SANSWEET! Readers who bother to leaf through other bits of this mag after they have enjoyed the WC may have noticed in a previous issue that someone calling himself Stephen J Sansweet had quilled a piece called *Cantina Cuisine* is the unique province of the WC. Get your own ideas SJ. My lawyers will be making contact with you. Bodily!

PppppS And what is this 'J' for, anyway?

P Can't be worse than Logie. Can it?

ssss. For those who wonder why I don't include the full letters of my delightful correspondents to You write, there's no room. Hopefully you get the idea of what they've said from my replies. Just like in the movies, when I talk to Artoo.

Sssss! So that's where I got the idea?

PPPP NEWS... FLASH..... PROTOCOL... OFFENSIVE... STOP... HAVE... JUST... RECEIVED... FIRST... OUTLINE... DRAWINGS... OF... THIS... THRILLING... COMIC... BOOK... WRITTEN... BY... RYDER... WINDHAM... AND... MYSELF... FOR... DARK... HORSE... STOP... AMAZING... STOP... WATCH... THIS... SPACE... ENDS.

PPPs I was approached in the street (see PS above) the other day. Recognition at last, of the public." I told him I felt perfectly happy and kept moving.

You Write

THE STAR WARS INSIDER
PO Box 111000, Aurora, Colorado 80042.

Ben Sweeney, Providence RI

I was very moved by your letter. And anxious. A tragic myth in the very making... and then one day my father decided to clean the basement and my whole collection of Star Wars toys now resides in the Johnston landfill. A dreadful tale. Are your father's initials DV by chance? AD

Eileen Jones, Minneapolis MN

Astonished by your letter. I'm quite sure you could... raise a few eyebrows by telling people that I used to wake up to the sound of your voice... you certainly raised mine. Then I read on. The alarm clock. Of course! And now... Even with fresh batteries it doesn't work any more... Are you winding me up? AD

Justin Cornish, Rollinsford NH

Fascinated by your... fondest childhood memory. I was about five and was walking down the street when a glint of gold in the gutter caught my eye. I parted the garbage and there, right before

my eyes, was an original C-3PO figure, which I still cherish to this day. I'm so glad you found him, Justin. But... in the gutter? Oh well, that's show business, I suppose. AD

Nan Galliher, Largo FL

I thought your interesting letter was beautifully written but it made me a little nervous... your writing style is catching... Makes it sound like a deadly virus. Horrors! I could end up being sued by every student in the land for ruining their prose style. AD

Kathy Kendrick, Downers Grove IL

Tricky one here... I have wondered why you call it the New Wonder Column. Was there an old Wonder Column...? The Library of Congress and Smithsonian Museum are not definitive as to the derivation of the Wonder Column but origins have been traced in the early Lascaux cave paintings discovered in the Uzbeck mountains and dating as far back as 1995. Of course the question no longer arises since it is now the Improved New Wonder Column. AD

Michele Thomas, McLean VA

...I am a bit embarrassed that I am a — year old mother of two young daughters and that I am

still a Star Wars enthusiast, but not embarrassed enough not to admit the truth. Am I unique...? Michele, I believe you are unique in many ways that make you very special. By the way, I thought it gentlemanly to omit your age in reprinting your words, especially since I'm sure you don't look anywhere near 39 years old. AD

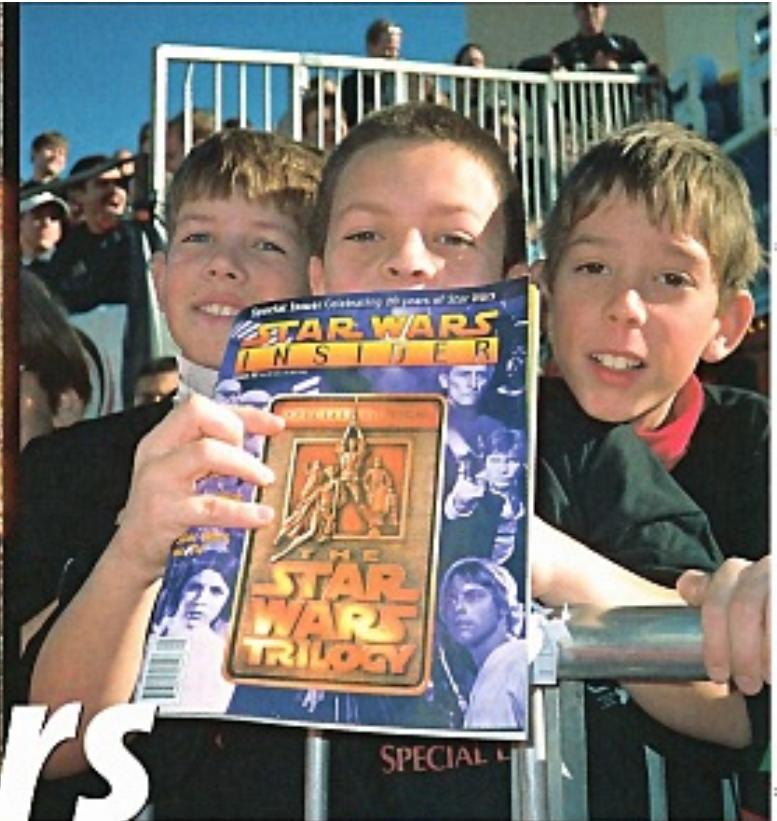
Jaime Lucas, Duxbury MA

I am upset. You know I only tell the truth in the WC. How could you ask me such a question... Do you really have a Mickey Mouse watch...? Indeed! Yes, I do. It was a gift from the Eared One when I was working on the Star Tours ride with the Imagineers. It's silver and tells me the time and day in Spanish and English which will be very useful if a Spanish person ever comes up to me in London and asks me if it's Thursday. AD

A P O L O G Y

BIGGS - THE LEGEND
was mistakenly printed in some editions as
BIGGS - THE LEG END

We are sorry for the confusion this has caused some readers and DIY enthusiasts



Star Wars World Premiere

The Force was in Los Angeles on Saturday, January 18, when the *Star Wars Special Edition* made its gala world premiere at the Mann Village and Bruin theaters across the street from one another in Westwood Village. Hundreds of faithful, ecstatic *Star Wars* fans lined the streets to watch some of the stars and creators of their favorite movies stride down the red carpet to the John Williams-inspired music of the UCLA Marching Band.

George Lucas, Mark Hamill, and Carrie Fisher led a juggernaut of *Star Wars* all-stars that ranged from such behind-the-scenes heroes as director Irvin Kershner (*The Empire Strikes Back*), sound effects maestro Ben Burtt, and ILM visual effects visionary Dennis Muren to such on-screen powerhouses as Chewbacca, See-Threepio, Artoo-Detoo, Boba Fett, and the Lord of the Sith himself,

Darth Vader. Hollywood also turned out in Force, with Sharon Stone and other celebrities supplying plenty of extra glamour, while a post-premiere press conference the next day unleashed yet more information on the upcoming *Star Wars* prequels. And as usual the *Insider* was there, too—covering the celebration and celebrating the coverage.

Surprisingly, the star-studded event itself was as much a *Star Wars* first as was the by-now-familiar Jawa-swinging rondo of Mos Eisley. "We didn't have a premiere the first

time," declared the star of the first *Star Wars* trilogy, Mark Hamill, "but better late than never!"

Of course, for the fans—most of whom were randomly selected members of The Official *Star Wars* Fan Club—who crowded into the bleachers before the movie, the premiere wasn't late at all, giving them the opportunity to see the movie early. It would be almost two weeks before the *Star Wars Special Edition* would open nationwide, and the lucky, eager fans who had received their tickets in the mail from 20th Century Fox just days earlier did not take their good fortune lightly. They lined up as early as 5 a.m. for a good seat, but they needn't have worried: everyone got in, and the storm clouds that had blanketed L.A. for days parted to make room for a spectacularly sunny day.

The Stars Arrive

It was clear well before the movie began that this would be a day long remembered. When the *Insider* showed up at 7:30 a.m., the remastered *Star Wars* soundtrack was already blaring from loud speakers throughout Westwood Village. It was only when hearing this music while gazing upon the huge, foreboding yet majestic marqueses of the Village and the Bruin, each boldly emblazoned with the *Star Wars* logo, that the enormity of the event became clear.

There was a palpable air of excitement as the big moment approached, and the UCLA Marching Band struck up with a daring, eclectic set that mixed *Star Wars* soundtrack favorites with covers of such hits as Thomas Dolby's "She Blinded Me With Science," the B-52s' "Love Shack" (no



doubt a sly reference to Jabba's palace), Kansas' "Carry on My Wayward Son" (a message to Luke ... or Anakin?), and even Aerosmith's "Love in an Elevator" (we'll leave that one alone).

The first celebrity to march down the red carpet was *Friends* star David Schwimmer, who showed up a good hour before any of his fellow celebrities (including *Friends* co-star Matt LeBlanc) to ensure his safe passage into the theater. Hardcore fan Schwimmer told the crowd that he had watched the original *Star Wars* just the night before. "I've been studying up," he said, excited.

Other stars paying homage to the *Special Edition* included Magic Johnson, Andy Garcia, Robert Townsend, Gary Busey, Kevin Pollack, director Brian DePalma, Hugh Hefner, and Lucas' longtime friend/collaborator Steven Spielberg, who happily claimed some responsibility for getting his old pal back in the director's chair for the first *Star Wars* prequel. "I just nagged him and made fun of him until he had to go back to work," the director joked to the crowd.

But fan excitement ran highest, of course, for the stars of *Star Wars*, and the gathered faithful almost exploded when Lucas himself touched down on the red carpet, clad in a casual button-down shirt and sport coat, looking relaxed and genuinely happy about the whole event.

Once Lucas started to follow his path along the red carpet, it wasn't long before he found himself surrounded by his own visionary creations. Chewbacca was the first to arrive. The galaxy's most famous Wookiee stepped out of his limo like the movie star he is and waved to his adoring fans, who roared their approval.

That entrance was easily topped by Figrin D'an and the Modal Nodes, the acclaimed house band of the Mos Eisley cantina, who arrived in true rock star fashion in a 40-foot limousine complete with jacuzzi in back, emerging with models identified as "the Galactic Go-Go Girls" on their arms. Not since the early days of the Rolling Stones had rock-and-roll decadence been so inspiring.

The band was followed by their engineer, Academy Award-winning sound effects designer Ben Burtt, the man behind Artoo's beep and Chewie's growl. "Just last night, we finished mixing *Jedi*," Burtt revealed, adding, "I'm a little weary." As Burtt spoke, two Gamorrean Guards worked the crowd with brutish aplomb.

But all eyes were on the jeep-like vehicle that carried feared bounty hunter Boba Fett, who hit the red carpet with date Greeata, a new character from the *Return of the Jedi Special Edition*. The duo immediately ignited speculation that the feared mercenary had finally found love, but Fett would neither confirm nor deny any new romance, preferring to bask in the glow of his all-new cameo in the *Star Wars Special Edition*, which finally makes his trilogy appearances complete.

Another dynamic duo followed Fett, when Princess Leia Organa herself, Carrie Fisher, appeared to the cheers of elated fans, arm-in-arm with pal Sharon Stone, who proudly declared, "I'm a big Princess Leia fan!" Asked by a KLOS personality if she was "involved in any of the new scenes," Fisher joked, "There's a lot of nudity now, and I'm involved in that."

The stars kept pouring in, as *Return of the Jedi* stalwarts

Facing Page (from left to right) George Lucas, Carrie Fisher, Mark Hamill and friends. Three young fans with a quality publication. Above: (from left to right) Carrie Fisher arrives with pal Sharon Stone; Mark Hamill strikes a pose; George Lucas and Carrie Fisher.



Nien Nunb and Admiral Ackbar arrived to show support for their Episode 4 colleagues—as did *Empire Strikes Back* director Irvin Kershner, whose attendance was a special surprise. Kershner was followed by ILM special effects guru Dennis Muren, whose stroll down the red carpet was preceded by a fleet of skiff guards. Soundtrack composer John Williams was also spotted cavorting among the Wookiees, droids, and Tusken Raiders—who seemed perfectly at home strutting down the red carpet despite a

total dearth of sand.

didn't have to go anywhere, for the photographers came to them. Soon, the dynamic droid duo was flanked by Chewie, Hamill, Fisher, and Lucas for the interstellar photo opportunity of the millennium. Lucas, Hamill, and Fisher then joined the rest of the audience in the theater and sat down to enjoy the first-ever premiere of the movie they made together two decades before.

But moments before the screening was scheduled to begin, the Dark Lord of the Sith, Darth Vader, descended upon Westwood Village, trailed by a full battalion of stormtroopers, Imperial guards, and Imperial officers, casting a foreboding shadow over the galactic love-fest. After parading down the red carpet, Vader invaded the Mann Village's lobby, making one final sweep through the auditorium as his trademark heavy breathing could be heard throughout the theater in all its THX glory. Luckily, the fallen Jedi chose to show mercy on the assembled audience, and he left the theater in disgust, allowing the show to go on without incident.

As soon as Vader left, the lights dimmed, and the *Star Wars Special Edition* began. A bolt of unadulterated electricity surged through the audience as the familiar Fox fanfare opened the film, and the legendary words "A long time ago in a galaxy far, far away..." appeared on the big screen.

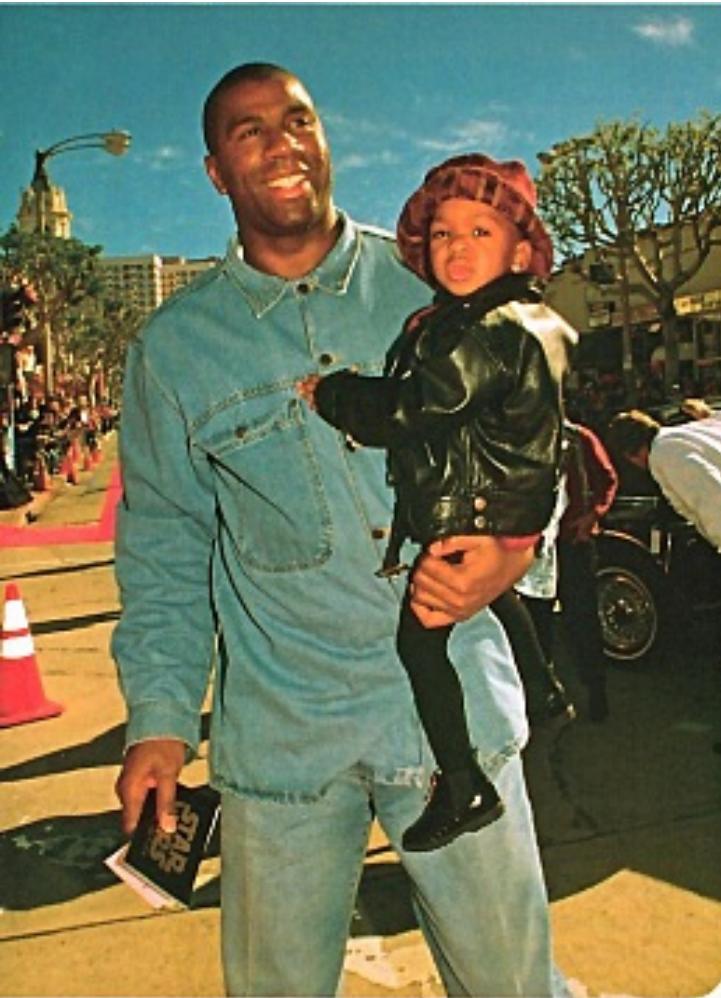
If *Star Wars* had gotten the world premiere it deserved in 1977, the audience would probably have reacted a lot like the audience did at this screening, where everyone was blown away by both the eye-popping breakthroughs in visual effects they were witnessing for the first time, and also by the timeless power of the movie's story and its characters.

The man who was Luke Skywalker admitted he had a new hope for the *Star Wars Special Edition*. "I hope they've digitally redone my hairstyle," Hamill quipped.

total dearth of sand.

Fans and press alike cheered the arrival of the Jedi Knight himself, Mark Hamill, who brought his entire family to experience *Star Wars* on the big screen with him. The man who was Luke Skywalker admitted he had a new hope for the *Star Wars Special Edition*. "I hope they've digitally redone my hairstyle," Hamill quipped.

Two of *Star Wars*'s biggest stars never made it down the red carpet. Besieged by paparazzi, C-3PO and R2-D2



The new Jabba the Hutt scene was well-received by the audience for its deft combination of these two key elements, while all the new shots of the X-wings and the Millennium Falcon elicited audience "oohs" and "ahhs" thanks solely to the new level to which Industrial Light & Magic had taken them. But the restored Biggs scene, just before Luke's old friend is shot down on the Death Star mission, featured no new visual effects yet riveted the audience nonetheless.

When the movie ended, it was hard for some to believe that they'd have to wait another two weeks to take it all in again. There was both loud cheers and reverent applause as the new end credits rolled, and audience members streamed out of the theaters smiling, secure in the knowledge that *Star Wars*, at last, was back.

The Press Conference

The next morning, Lucas and Burtt converged for a two-hour press conference with Special Edition and prequels producer Rick McCallum and visual effects supervisor Dave Carson at the 20th Century Fox lot's state-of-the-art Zanuck Theater. Among the session's many highlights, McCallum revealed that Anakin Skywalker will wed in Episode 2 of the *Star Wars* saga, and also characterized the ever-increasing need for storage space on computers as the biggest technical challenge of the prequels.

Burtt, whose work on *Star Wars* was hailed as a landmark achievement in the medium of sound design and who has since directed the IMAX hit *Special Effects*, remembered that, "The last time I was in this room, about 22 years ago, I came in to play some sound, and I was



standing back by the console with the mixers that were there. I reached to touch something and they slapped my hand and said, 'No, you're not allowed to do that.'

This time, there was no stopping Burtt, as he built up to Lucas' arrival by showing the lucky members of the press the speeder bike chase from *Return of the Jedi*, first as it looked—and sounded—in 1983, and then with its new, 1997 sound mix, finished just two nights before. The difference was astounding.

"Sound, of course, is 90 percent of the experience," Burtt deadpanned.

Raising an eyebrow, McCallum added, "Lucasfilm strongly believes sound is at least 50 percent of the experience."

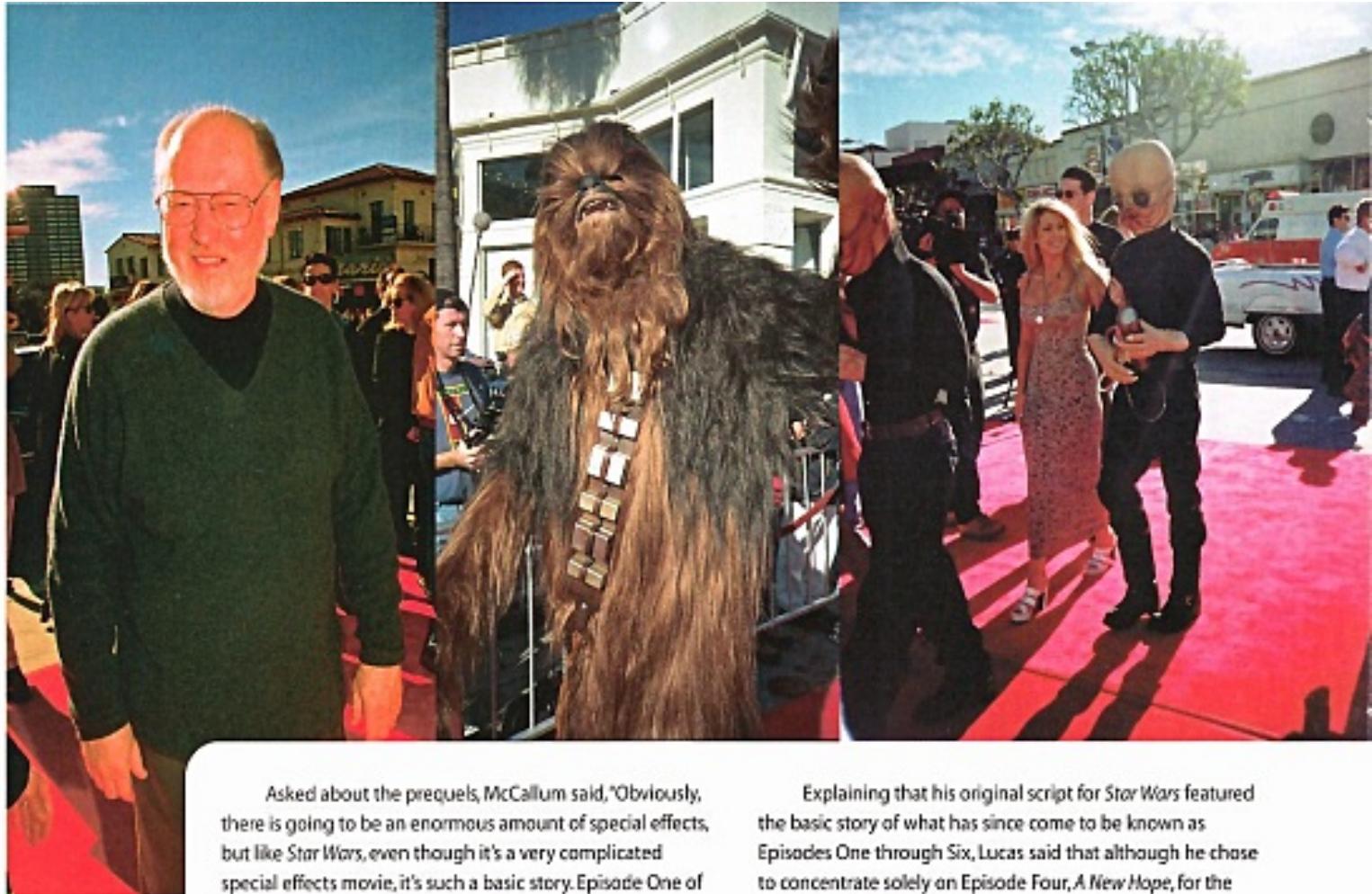
Carson concurred, admitting, "Sometimes, we finish a shot at ILM and say, 'Gee, I hope they put a great sound on this!'"

Noting that Lucas was "always a little embarrassed by the compromises he had to make" in the original musical number from Jabba's palace, McCallum then presented "a work in progress"—the latest cut of the new Jedi musical number he said Lucas called "Jedi Rocks." It was the first public showing of the new number, which replaces the late, lamented "Lapti Nek" and integrates original footage, all-new shots of Oola (Femi Taylor), and computer generated characters.

Carson, manning a computer, ran through the step-by-step process of remaking the Jabba scene in the *Star Wars Special Edition*. Fascinating footage revealed a glimpse into the production of the Special Edition, as the large screen displayed a letterbox-like strip, containing the Jabba scene, across the center of the screen, framed by strips of the video conference between George Lucas (towering above the film on the top strip of the screen) and the ILM artists working on the scene displayed on the bottom strip. In one light-hearted moment of the behind-the-scenes clip, when a member of Carson's team asks Lucas if Jabba's reaction to Han stepping on his tail is too over-the-top, Lucas responds, "No, no, you can't go over the top in this movie!"

Facing Page (clockwise from top left): Steven Spielberg & Bill Mechanic (Chairman and CEO of Fox Film & Entertainment); Boba Fett and companion Greekti, stormtroopers keep the crowds in check.

This Page: Magic Johnson shares the magic with his daughter; surprise guest—*Empire Strikes Back* director Irvin Kershner.



Asked about the prequels, McCallum said, "Obviously, there is going to be an enormous amount of special effects, but like *Star Wars*, even though it's a very complicated special effects movie, it's such a basic story. Episode One of the prequels is very similar to the very first *Star Wars*—it's just a fantastic story, a great journey of characters set against the background of wonderful worlds and interaction with extraordinary creatures."

"Achieving those creatures are going to be our biggest technological challenge," McCallum continued, because what we're really interested in as the next phase of ILM's development and what the films are about is character animation. That's the real art. That's the challenge that we face—human beings interacting with alien creatures [in a way] that is totally realistic and believable. As storage gets greater—that's our primary problem in life right now—that technology will get to an [advanced] state." However, the producer categorically added that human actors need not worry about their job prospects. "We're not interested in creating synthetic actors," he said. "We're more interested in creating our own characters, like the alien creatures."

Connecting the prequels to the current Special Editions, McCallum said, "We will have to make sure that they all dovetail into each other, because it is one large saga. It's the story of a family. It starts with Darth Vader as a young boy, and we follow him. We see him get married, we see him have kids, we see what happens to his kids, we see the choices that he makes, and then of course we see his redemption. So it ultimately will be one 12-hour film."

Lucas outlined episodes 1, 2, and 3 like this: "Episode One, we introduce the characters; Episode Two, Anakin falls in love; Episode Three, Anakin's fall." He also suggested the story would go no further than 12 hours, putting the kibosh on suggestions he would tackle the oft-rumored third trilogy of Episodes 7, 8, and 9 after he completes the prequels.

Explaining that his original script for *Star Wars* featured the basic story of what has since come to be known as Episodes One through Six, Lucas said that although he chose to concentrate solely on Episode Four, *A New Hope*, for the first film, he trumpeted the prequel trilogy early on. "And then," he said, "everybody said, 'Well, you're going to do sequels?' And I said, 'Well, I could do three of what happens later on.' But that was really an afterthought. I don't have scripts, I don't have any story. The only notion on that one is, wouldn't it be fun to get all the actors to come back when they're 60 and 70 years old and make three more that are about them as old people? So that's about as far as that one's gone so far. The first six will get finished and will be the film. When I go and do a sequel of this I'd also be 70, so I'm not sure if that's going to happen."

Asked which character in the *Star Wars* saga he most identified with, Lucas responded, "I relate to all of the characters, obviously, because I created them. But of all of them, I probably relate more to Luke. Possibly, now that I'm moving on, I might begin to relate more to Darth Vader, because I'm telling his story."

Discussing some of the changes in the Special Editions, Lucas revealed, "It was always meant that Greedo fired first" in his confrontation with Han Solo in the cantina, "and in the original film, you don't get that too well. In terms of Han's character, I didn't like the fact that he was introduced and the first thing he did was gun somebody down in cold blood. That wasn't what was meant to be there."

Lucas equated his choice to go back and tinker with his creation with a painter's ability to touch up a painting in his studio that might look completed to others. "The idea of film as a dynamic, ever-changing medium just puts film in the same category as all other art forms," he explained. "Artists are always changing their work. If you go into almost any artist's studio, you're going to find a wall of

Left to Right:
John Williams,
the mighty Chewbacca,
Ewan McGregor, Darth Vader,
David Schwimmer of
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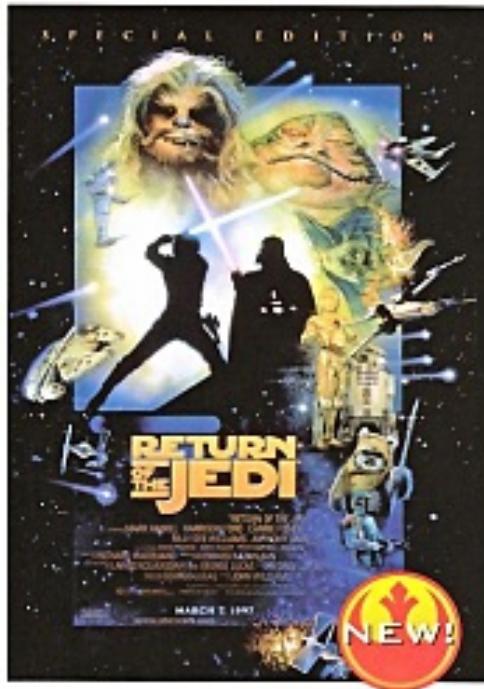
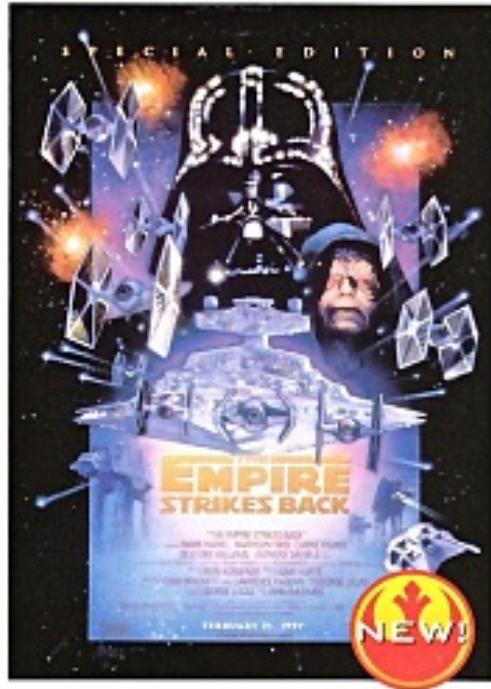
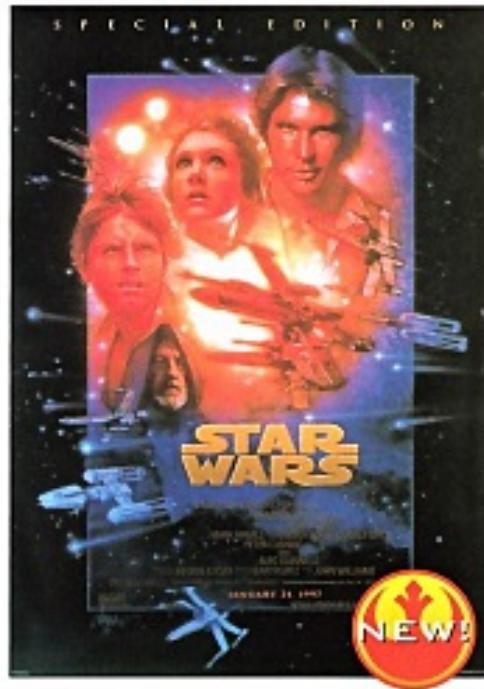


Liquid Blue Star Wars T-Shirts

From the award winning T-shirt design company Liquid Blue comes a new collection of stunning Star Wars shirt designs. Each beautifully detailed and colored silkscreen design is printed on uniquely dyed 100% cotton shirts. These are some of the most eye-catching Star Wars shirts ever!

LTS40L,X,XX Chewbacca \$25.00 LTS41L,X,XX Boba Fett \$25.00 LTS42M,L,X,XX Yoda \$25.00

LTS43L,X,XX Sand People \$27.00 LTS44L,X,XX Planet Hoth \$27.00 LTS45L,X,XX Death Star \$27.00



Star Wars Trilogy Special Edition One Sheets

These terrific movie posters featuring art by acclaimed artist Drew Struzan are now available through the Fan Club by way of an exclusive arrangement with 20th Century Fox. Measuring 27" X 40" and printed on high quality stock, these are the actual one-sided movie posters sent out to theatres nationwide. These are not reproductions. Order immediately, these limited quantities will go fast. Limit one per customer.

LP54 *Star Wars*
 LP55 *The Empire Strikes Back*
 LP56 *Return of the Jedi*
 \$19.95 each

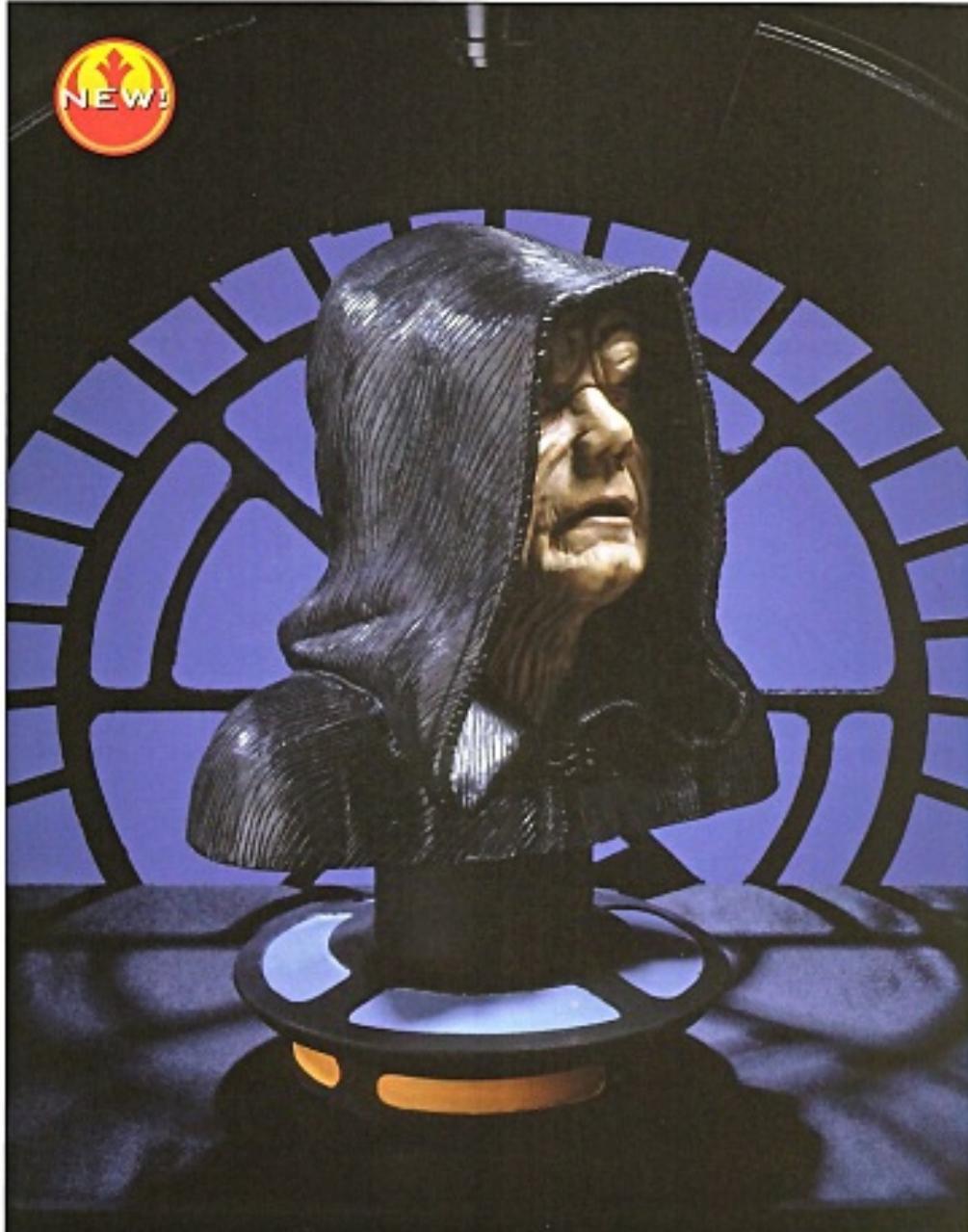
Emperor Palpatine Sculpture Limited Edition of 3000

Renowned Hollywood artist Greg Aronowitz has sculpted a cold-cast porcelain bust of Emperor Palpatine that is not to be believed. The dark side virtually flows through this vivid 10" likeness which comes with a signed and numbered certificate of authenticity. From Legends in Three Dimensions.

LLC15 \$149.00

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Now available to everyone!



Cantina Band Member Action Figure

The Star Wars Fan Club celebrates the 20th Anniversary of *Star Wars* with our most exciting offer ever: the never-before-available Cantina Band Member action figure from Kenner! This is the first time Kenner has ever made an exclusive offer available only through the Fan Club, and it is being made available now for pre-order to ALL Jawa Trader customers. The next shipment of figures will arrive in August, and pre-orders for that shipment are now open to all Jawa Trader customers, not just Fan Club members. There is no limit on the amount of figures that can be ordered. Each Cantina Band Member action figure comes with FIVE musical instruments, the most accessories of any *Star Wars* action figure to date.

More figures on page 25...

and it is articulated at the neck, shoulders, legs, elbows, and wrists! Order five and Figrin D'an and the Modal Nodes can be yours.

Pre-orders are now being taken for figures shipping in August 1997. August shipment may sell out at any time. Special separate shipping charge applies to this item (see below). This figure will not be available on carded packaging. There is only one figure with one sculpt.

LKN19 One Figure: \$9.00

(plus \$1.50 special separate shipping charge)

LKN20 Five Figures: \$45.00

(plus \$5.00 special separate shipping charge)

Cantina 20th Anniversary Toast Poster

Insider artist Tsuneo Sanda does it again with this amazing painting of the *Star Wars* cantina denizens raising their glasses in honor of *Star Wars*' 20th Anniversary. Printed on high quality poster stock this poster measures 24" x 36" and is available exclusively through the Fan Club.

LPS7 \$14.95





Han Solo in Carbonite Limited Edition of 2500

This is the product that no one thought possible: a replica of Jabba's favorite wall hanging, Han Solo in carbonite. Measuring over 6 1/2 feet tall this beautiful item is the result of a five day manufacturing process. Cast from the actual mold in the Lucasfilm Archives, Han Solo in carbonite is made from fiberglass like the original, and is exquisitely painted with a three color process. The dimensions are as follows: height: 83", width: 36", depth: 14 1/4". It has eight control panels (non working) and back side is enclosed. Weighs over 70 lbs. and is shipped in one container. Each one comes with certificate of authenticity signed by V.P. of Lucasfilm Licensing Howard Roffman and artist Mario Chiado of Illusive Originals. Limited edition of 2,500 pieces, and the Fan Club will be getting some of the first ones available. Advance orders taken now!

No foreign orders on this product

L2CS \$1,200.00

Deluxe Stormtrooper Prop Replica

We are proud to present Don Post Studios, first Star Wars life-size prop replica statuette, a full-body stormtrooper based on the original props from the Star Wars trilogy. This full-size, fiberglass replica features all the components of a stormtrooper from head to toe, including the black body glove, eighteen armor components of pristine white fiberglass, a helmet, and a blaster. Six feet tall, the deluxe stormtrooper will create both an imposing presence and a spectacular display piece for your home or office. Now you can control your own soldier of the Empire, and you don't even have to travel to a galaxy far, far away to capture one!

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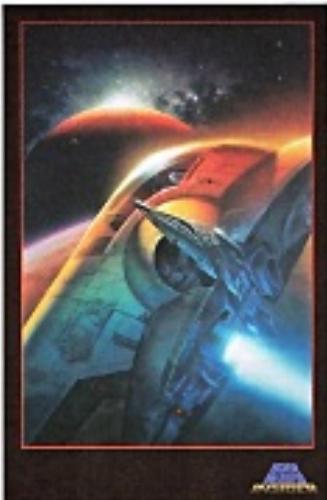
L26N \$4,995.00

Star Wars Trilogy Special Edition Arcade Pinball Machine

There are many great deluxe Star Wars collectibles out there, but here's one you can actually play! Now you can play Star Wars pinball in your own home with this great new arcade machine from Sega Pinball. This state-of-the-art pinball machine comes with a 3D backglass, multi-ball action, and an X-wing fighter that fires on Darth Vader's TIE fighter. Shoot the right combination and release Han Solo from carbonite. Features music and sound effects from the movies. This machine will only be in production for a few more weeks, so get yours now!

Special delivery and some assembly required
LGS \$4,595.00



**Slave I**

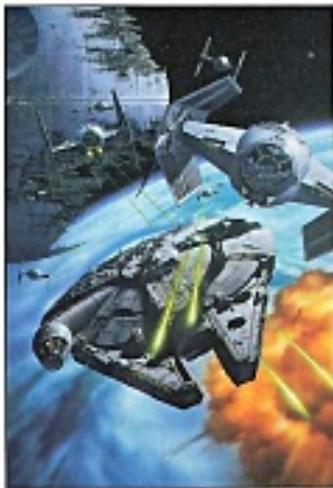
Tsuneo Sanda does it again! For the first time Slave I takes center stage in a collectible poster. This lovingly rendered spacescape depicts the lonely quest of the intergalactic bounty hunter. Squint and you can see Boba Fett, painted in accurate scale, at the center of the piece. Vibrant color printed on high quality stock, 24" x 36".

LP42 Slave I: \$15.00

Yoda

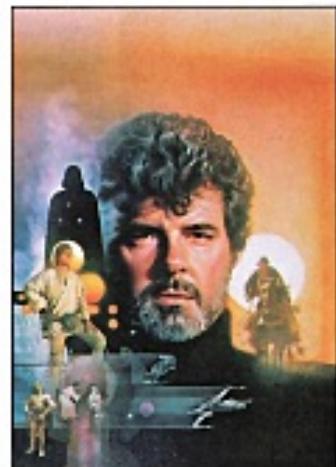
The full page Yoda illustration from Insider #26 has been blown up to a spectacular 24" x 36" high quality poster. Beautifully painted by one of Japan's premiere science fiction illustrators, Tsuneo Sanda, this poster is a must for fans of the 800 year old Jedi Master.

LP45 Yoda: \$15.00

**Millennium Falcon**

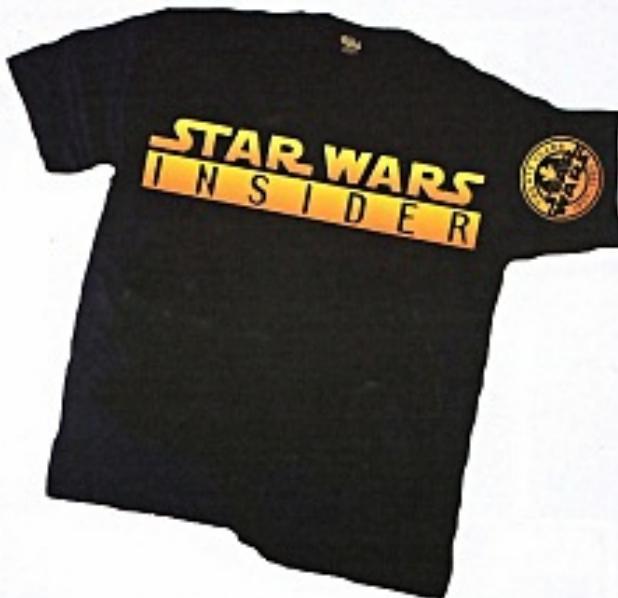
This gorgeous, highly detailed 24" x 36" poster, features the Millennium Falcon escaping the clutches of the Empire while TIE fighters chase in pursuit. This beautiful poster is available exclusively through the Official Star Wars Insider and quantities are limited. Printed on high-quality stock. A must for any Star Wars collector.

LP40 Millennium Falcon: \$14.00

**George Lucas:
The Creative Impulse**

This Drew Struzan masterpiece is now available exclusively from the Fan Club as a high quality collectible poster. The front cover to the popular book George Lucas: The Creative Impulse. This poster measures 24" x 36" and is superbly printed with vibrant colors.

LP44 George Lucas: \$15.00

**Star Wars Insider 20th Anniversary T-shirt**

We're excited about our new logo, and we want to give you a chance to wear it with our first ever Star Wars Insider T-shirt. These nice black 100% cotton T-shirts have the Star Wars Insider logo in bright orange/yellow gradation on the front and the Star Wars 20 Years logo silk-screened on the sleeve. Show everyone you are on "Team Insider" with this cool shirt, which will only be offered in 1997.

LTS38S Kids Small LTS38M Kids Med. LTS38L Kids Lg.
\$7.95 each

LTS39M Adult Med. LTS39L Adult Lg. LTS39X Adult X-Lg.
\$9.95 each

LTS39XX Adult XX-Large \$11.95

**Luke Skywalker Bespin Jacket, Han Solo Vest**

Created with high-quality fabric and stitching these costume replicas are superior in every way to the versions originally offered by the Fan Club fifteen years ago. Available only from the Official Star Wars Fan Club. Accept no cheap imitations, order the real thing today! Please note, vest sizes run large.

Luke Skywalker Bespin Jacket
LJK2M Medium LJK2L Large LJK2X X-Large
\$79.95 each

Han Solo Vest
LJK1M Medium LJK1L Large LJK1X X-Large
\$59.95 each



Rawcliffe 20th Anniversary Mug and Keychain Set

Rawcliffe helps celebrate 20 years of Star Wars with this exclusive mug and keychain offer available only through the Jawa Trader. This fine black ceramic mug has a 12-ounce capacity and comes with a fine quality pewter logo of the official Star Wars 20 years design. The mug comes with a matching pewter keychain all for one low price.

LMUG9 \$18.50



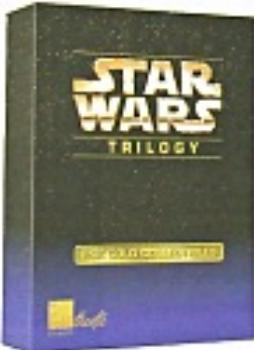
24k Gold Star Wars Cards

Limited Edition of 1,977

Each 24k gold card is produced by the unique Authentic Images Photo Imaging process, and is encased in a 1/2 acrylic holder. Cards come with a black vacuum formed jewel case gift box with the Star Wars logo. Each image is a limited edition of 1,977 and is individually numbered.

LLC 8	Han and Jabba	LLC9	Luke
LLC10	Leia	LLC11	Darth Vader
LLC12	Obi-Wan Kenobi		

\$69.95 each



24k Gold Star Wars Trilogy Special Edition Ingot Limited Edition of 5,000

Authentic Images is the exclusive manufacturer of the unique Photo Imaging process where 24k gold is electroplated on a stainless steel base creating an image with depth, clarity, and detail. Each ingot is mounted in 1/2 inch thick acrylic holder that measure 5 1/4" long and 3 1/4" wide. This limited edition of 5,000 comes with a certificate of authenticity.

LLC7 \$75.00



Skywalker Lightsaber Prop Replica Limited Edition of 10,000

This piece is made from computer controlled milled and lathed parts of brushed nickel-steel tubing, with die stamped metal parts and injection molded plastic. Each lightsaber is a limited and numbered edition that comes with a museum quality display case with plaque and certificate of authenticity.

LLC4 \$349.95

Darth Vader Lightsaber Prop

Replica Limited Edition of 10,000

An extremely accurate reproduction of the prop seen in Star Wars: A New Hope. Each custom lightsaber is hand assembled under the supervision of industry professionals and made of the finest quality machined components. Each piece is accompanied by a registered certificate of authenticity from the Lucasfilm Ltd. and includes a museum quality display case and a numbered plaque.

LLC14 \$349.95





Sandtrooper and Dewback Collector Statuette

This gorgeous collector statuette is made from cold cast resin and depicts the scene from the *Star Wars Trilogy Special Edition*. It measures 6" high and is a limited edition of 5,000.

Shipping in May 1997. Taking pre-orders now.

LAPP25 \$60.00

Limited Edition Boba Fett

Cloisonné Pin Collection

This limited edition set comes packaged with a *Star Wars* 20 years logo pin exclusively for the *Jawa Trader*. Fashioned from high quality metal with enamel finish. Comes with plastic case and includes two Boba Fett insignia pins.

LPN32 \$30.00



X-Wing Prop Replica Limited Edition of 1,977

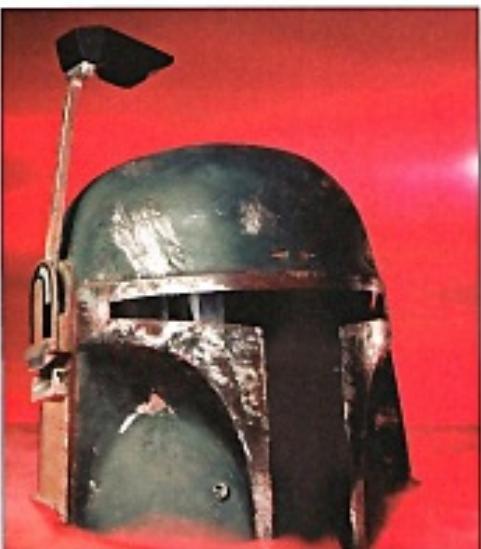
The first edition in Icons masterpiece series is this limited edition miniature replica, reproduced in a one-to-one size ratio with the original filming miniature found in the Lucasfilm Archives. Each piece is custom made by professional prop and miniature artisans, with wings 22 inches long, hand airbrushed accents, and exquisite detail work. Weathering and battle damage are accurately reproduced. Flies over a miniature portion of the Death Star (also reproduced from the original castings). The X-wing Fighter is mounted on a museum quality custom display case complete with numbered plaque. Limited edition of 1,977.

LLC13 \$1,500.00

Deluxe Boba Fett Helmet

One of the most popular characters in the *Star Wars* trilogy, Boba Fett's battered and worn helmet is reproduced here directly from the original in the Lucasfilm Archives as seen in *The Empire Strikes Back*. The Deluxe Collector's Helmet is cast in high quality fiberglass, and is extraordinarily detailed to show the tremendous battle damage Fett has endured. Mandalorian helmets are hard to come by, but now you can wear this film-quality collectible on hunts of your own!

L26M \$995.00



Deluxe Darth Vader Mask

From Don Post Party Professionals comes the definitive *Star Wars* wearable art. Exacting in every detail, modeled from the original in the Lucasfilm Archives. This collectors helmet is constructed of fiberglass and fully lined, allowing it to be wearable. Each mask is numbered and made to order in their Hollywood studio.

L26K \$1,100.00

TO ORDER CALL 1-800-878-3326

You can FAX orders to: 1-303-574-9442

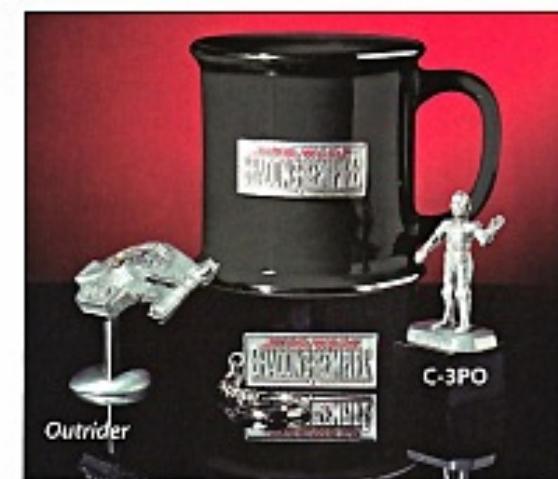


Star Wars Trilogy

Special Edition Keychain

Measuring 1 1/2" x 1 1/8" this solid pewter ingot of the Star Wars Trilogy Special Edition logo makes a great gift for that hard-to-buy-for Star Wars fan.

LKC1 \$10.00



TIE Interceptor

The incredibly detailed TIE Interceptor is the latest masterpiece from Rawcliffe. This large pewter sculpture weighs almost a half pound with wings that are 3 1/2" long. Mounted on a wooden base the TIE Interceptor, one of the most interesting ship designs from the trilogy, looks great on a desk, a shelf, or as a hood ornament for your car! (Well, maybe not a hood ornament, but you'd be hard-pressed to find a cooler one.) Limited edition of 7,500.

LM32 \$94.95



Exclusive Shadows

Ceramic Mug and Pewter Keychain Set

This exclusive set has the Star Wars logo in red on finely crafted pewter, on both a *Shadows* mug and keychain. Limited quantities available.

LMUG8 \$24.00

LM28 Outrider \$45.00

LM27 C-3PO \$17.50



LM29 Slave I \$35.00

LM30 Sail Barge \$45.00

LM31 Lando \$19.50



Pewter Star Wars Ships and Characters

LM4	Yoda	LM10	Stormtrooper	LM14	Darth Vader (2 1/2")	LM23	Snowspeeder
LMS	Ewok	LM11	Boba Fett		\$30.00	LM24	Y-wing
	Each 1 1/2" tall	LM18	Bib Fortuna	LM15	A-wing Fighter	LM25	Small X-wing
	\$12.50	LM19	Admiral Ackbar	LM16	B-wing Fighter	LM26	Shuttle Tydirium
LM6	R2-D2 (1 1/2")	LM20	Gamorrean Guard	LM22	Small TIE Fighter	LM27	Each Approx. 3" Long
LM7	Princess Leia (2 1/2")	LM21	Emperor		Each 3" long		\$45.00
LM8	Luke Skywalker (2 1/2")		Each 2 1/2" tall		\$40.00	LM17	Imperial Star Destroyer
LM9	Han Solo (2 1/2" tall)	LM12	Chewbacca (3" tall)				4" long
	\$17.50	LM13	Obi-Wan Kenobi (2 1/2")				\$75.00
			\$27.50				



Ralph McQuarrie Art Box

This exquisitely designed gift box from Chronicle Books documents the Star Wars art of Ralph McQuarrie with an exclusive 48-page book, 15 postcards and six collectible postage stamps, all contained in a stylish 5 3/4" x 7 1/2" box.

LBK94 \$18.95



Vehicles of the Star Wars Universe

The specifications of starships for both the Galactic Empire and the Rebel Alliance are laid out beautifully on these full-color, 24" x 36" posters.

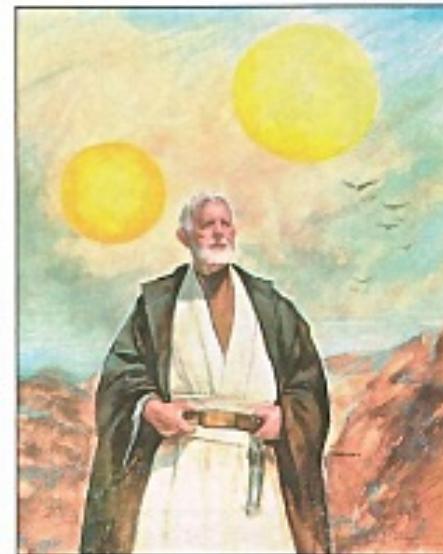
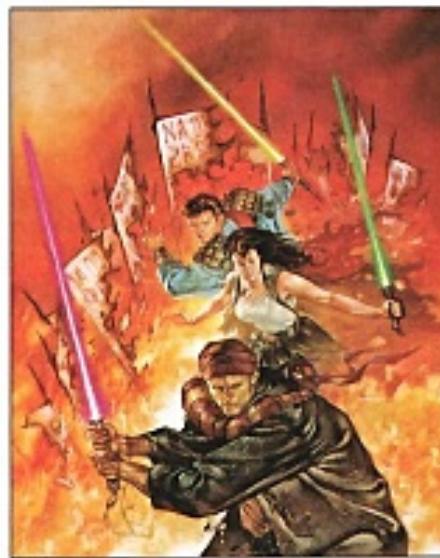
LP53 Vehicles of the Galactic Empire \$15.00

LP43 Vehicles of the Rebel Alliance \$15.00

Star Wars Posters

LP48 Star Wars, Rancor \$8.00

LP47 Art of Star Wars, Luke Battles Vader \$8.00



Freedom Nadd Uprising Signed Art Print

This excellent art print by Star Wars maestro Dave Dorman depicts the great Jedi battle that occurred 4000 years before Luke Skywalker. This painting appeared on the cover of the Dark Horse comic of the same name. The Freedom Nadd Uprising is printed on quality archival paper with light-fast inks and measures 16" x 20". All are signed and numbered by Dorman himself in a limited edition of 1,500.

LP51 \$45.00

Obi-Wan Kenobi Signed Art Print

This beautiful portrait by acclaimed artist Dave Dorman features Jedi Knight Obi-Wan Kenobi regally posed on the planet of Tatooine, under twin suns. The first in a new series of portrait paintings, this is limited to a print run of 1,500, and is signed and numbered by the artist. Printed on quality archival paper with light-fast inks. Comes with matting and framing recommendations. Sure to become a collectors item. Size: 16" x 20".

LP39 \$45.00





The Empire Strikes Back Limited Edition Lithographs

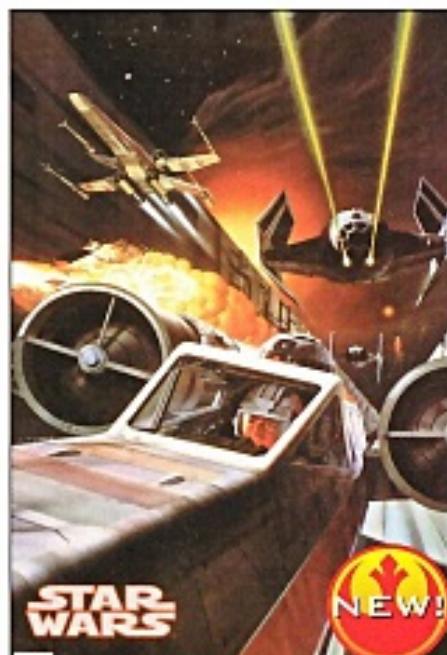
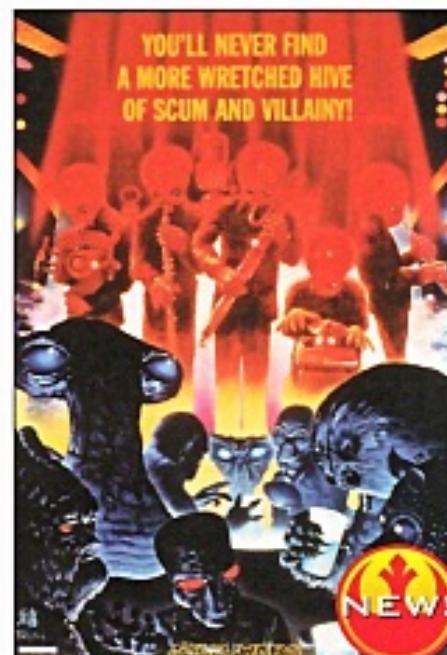
These are original, production painting lithographs that are signed and numbered by Ralph McQuarrie with a lighted, one-of-a-kind, original 70mm film frame from *The Empire Strikes Back*! Each film frame is unique. There are no two alike. When these are sold out—that's it! Only 2,500 are available. This handsome product comes framed (18" x 12", bevel-cut mat and black metal frame) to hang on the wall and is back lit (pressure

sensitive light, push button to light). Bottom left is the original 70mm film frame.

LTC35 Battle of Hoth

LTC36 Cloud City of Bespin

\$200.00 each.



Star Wars Posters (above)

LP46 All I Need to Know About Life I Learned from Star Wars \$8.00

LP58 Star Wars Trench \$7.95

LP59 Star Wars Cantina \$7.95

The Empire Strikes Back 70mm Collector Film Frames

These two different film frames include a full-screen letter box image and a one-of-a-kind 70mm film frame from *Empire* viewable through a die-cut window. No two frames are alike! The Luke Skywalker card shows Luke on his tauntaun on the planet Hoth. The Millennium Falcon card shows the ship evading Star Destroyers. The back of the cards includes filmography representing the range of footage found in these editions. All this comes in a handsome, clear-sealed, diamond cut acrylic protective holder suitable for display (7 1/4" x 2 1/4") These are very collectible! Quantities are very limited!

LTC31 Luke Skywalker

LTC32 Millennium Falcon / Star Destroyers

\$25.00 each



TWO-SIDED IMPERIAL WEAR



TWO-SIDED REBEL WEAR



TWO SIDED HOTH BATTLE



X-WING BREAKOUT



IMPERIAL ROYAL GUARDS



JAWA RINGER



TWO SIDED SPEEDER BIKES

Star Wars Two-Sided T-Shirts

LTS51M,L,X Imperial Wear
 LTS52M,L,X Rebel Wear
 LTS53M,L,X Hoth Battle
 LTS54M,L,X Speeder Bikes
 \$16.00 each

Star Wars T-Shirts

LTS59M,L,X X-Wing Breakout
 LTS63M,L,X Imperial Royal Guards
 \$15.00 each
 LTS72M,L,X Jawa Ringer: \$16.00



SW ALVIN



TESB ALVIN



ROTJ ALVIN



I WANT YOU



BOBA FETT FOR HIRE



CANTINA BAND



TIE FIGHTER



TESB HEAT TRANSFER



ROTJ HEAT TRANSFER

Star Wars Two-Sided T-Shirts

LTS55M,L,X *Star Wars Alvin*
 LTS56M,L,X *The Empire Strikes Back Alvin*
 LTS57M,L,X *Return of the Jedi Alvin*
 \$16.00 each

Star Wars T-Shirts

LTS61M,L,X *I Want You*: \$15.00
 LTS62M,L,X *Boba Fett for Hire* (target glows in the dark): \$15.00
 LTS60M,L,X *Cantina Band*: \$15.00
 LTS46M,L,X,XX *Liquid Blue Tie Fighter*: \$27.00
 LTS48L,X *The Empire Strikes Back Heat Transfer*: \$14.00
 LTS49L,X *Return of the Jedi Heat Transfer*: \$14.00



SPACE BATTLE



STORMTROOPERS



DROIDS

Star Wars Caps

LCAP5 Vader/Blue
(marble texture, not shown) : \$12.00
LCAP6 Yoda/Green
(marble texture, not shown) \$12.00
LCAP7 Vader/Black Mesh (not shown) \$16.00
LCAP8 Star Wars 20 Years: \$10.00
LCAP9 Star Wars Illusion Logo: \$12.00



VADER



YODA



STAR WARS ILLUSION LOGO



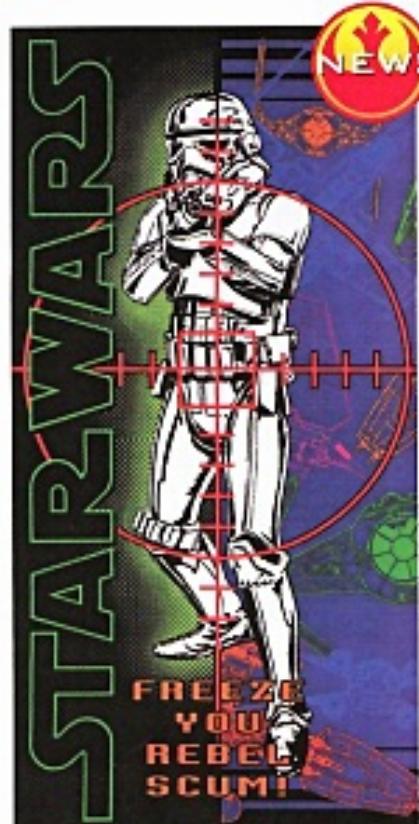
STAR WARS 20 YEARS



Darth Vader Breathing Beltbag

Authentic Darth Vader breathing sounds emit from this beltbag.

LBB6 Darth Vader Breathing Beltbag
LBB5 Luke / X-wing Light Flashing Beltbag (not shown)
\$10.95 each



Star Wars Beach Towels

Take Star Wars to the beach with these fiber reactive beach towels. Each towel measures 30" x 60".

LBT1 Darth Vader
LBT2 Stormtrooper
\$19.95 each

TO ORDER CALL 1-800-878-3326

You can FAX orders to: 1-303-574-9442

BOBA FETT
BACKPACKDARTH VADER
BACKPACKSTORMTROOPER
BACKPACKYODA
BACKPACKBOBA FETT
BELTBAGDARTH VADER
BELTBAGSTORMTROOPER
BELTBAGYODA
BELTBAGVADER / TIE FIGHTER
INTERACTIVE BACKPACKLUKE / X-WING
INTERACTIVE BACKPACKDARTH VADER
INTERACTIVE BACKPACK

High Tech Nylon Backpacks

Take Star Wars back to school, on vacation, or anywhere you go with these new high tech nylon back packs. Plenty of pockets for everything you carry.

LBP4 Boba Fett LBP3 Darth Vader
LBP5 Stormtrooper LBP2 Yoda
\$24.95 each

High Tech Nylon Beltbags

Nylon beltbags with your favorite Star Wars characters.

LBB3 Boba Fett LBB1 Darth Vader
LBB2 Stormtrooper LBB4 Yoda
\$9.95 each

Interactive Backpacks

Two new back packs are not only great looking, they also have interactive lights and sounds. A special switch on the shoulder strap activates authentic battle sounds of X-wing fighters and TIE fighters. Take Star Wars on your back wherever you go.

LBP6 Darth Vader / Vader Tie Fighter
LBP8 Luke Skywalker / X-wing
\$17.95 each

Darth Vader Breathing Backpack

Darth Vader breathes down your neck – literally – with this exciting interactive back pack. A special switch on the shoulder strap activates authentic Darth Vader breathing sounds for hours of fun.

LBP7 Darth Vader Breathing: \$17.95



New Star Wars Ties

Each tie is made of polyester.

LT14 Darth Vader line art

LT18 Death Star Rising

\$13.00 each

LT17 Imperial AT-AT's

LT20 Death Star Assault

\$13.00 each



Star Wars Masks

These fantastic replicas from the Star Wars saga can be proudly displayed at home or worn at the next galactic party!

L26A Darth Vader (plastic)
\$58.00

L26B Stormtrooper (plastic)
\$72.00

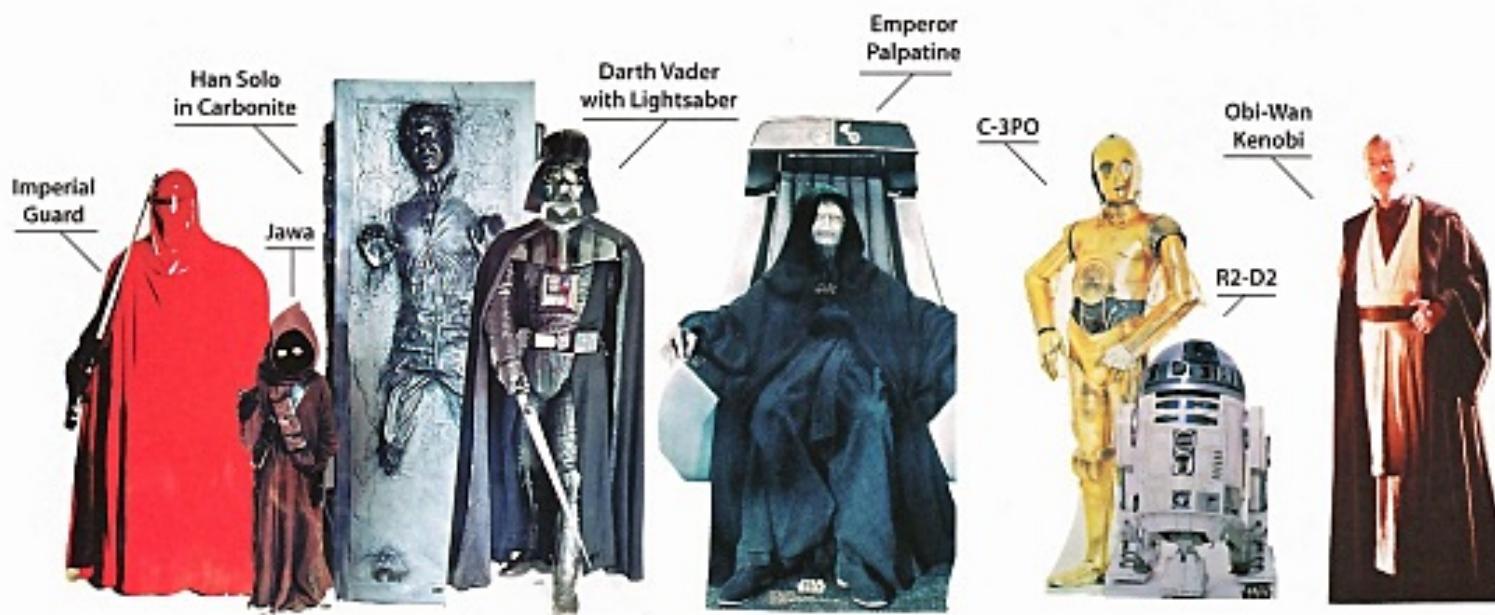
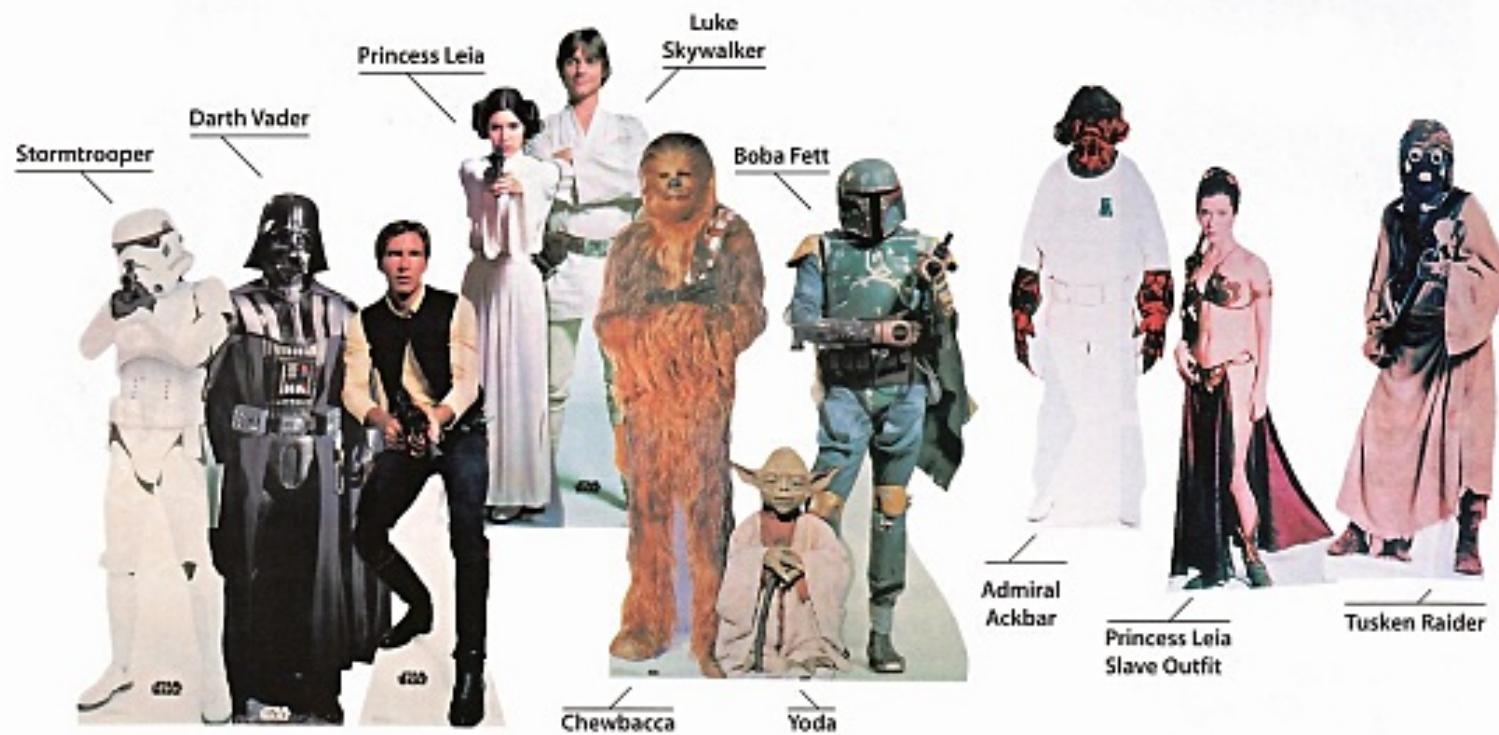
L26H Boba Fett (plastic)
\$72.00

L26L Emperor's Royal Guard
\$86.00

Star Wars Ties

These ties are the perfect accessory for all true fans. Each tie is made of polyester unless otherwise indicated.

LT1	Characters	LT5	Silk Darth Vader
LT2	Trench Scene	LT10	Silk Vehicle
LT3	Star Wars Original Illustration	LT19	Silk Vader Pattern
LT4	Star Wars Poster		\$25.00 each
	\$14.00 each		
LT12	Star Wars International Video Art Tie	\$13.00	
LT13	Star Wars Characters II Tie	\$13.00	



Star Wars Life-Size Stand-ups

Each of these life-size cardboard stand-ups are approximately 5 1/2 feet tall.

LSU1 C-3PO
 LSU2 Luke Skywalker
 LSU3 Stormtrooper
 LSU4 Han Solo
 LSU5 Princess Leia
 LSU6 R2-D2
 LSU7 Darth Vader

LSU8 Yoda
 LSU9 Chewbacca
 LSU10 Boba Fett
 LSU11 Han Solo in Carbonite
 LSU12 Darth Vader with Lightsaber
 LSU13 Jawa
 LSU14 Imperial Royal Guard

LSU16 Admiral Ackbar
 LSU17 Princess Leia Slave Outfit
 LSU18 Tusken Raider
 LSU19 Emperor Palpatine
 LSU20 Obi-Wan Kenobi

\$35.00 each

Star Wars First Anthology

Star Wars First Anthology contains two white border, randomized 60-card Premiere starter decks, two 15-card A New Hope expansion packs, two 15-card Hoth expansion packs, six never-before-seen white border, Rare preview cards (from the Special Edition), one free Jedi pack, a revised rules supplement, all packed in a durable and attractive 800-card storage box.

LTC6K \$32.00



A New Hope Expansion Set

If you haven't tried Decipher's Star Wars CCG, wait no longer. Not only does this new set add more fun and excitement to an already great game but the original graphics and images are incredible!

LTC6E Box of 36 Booster Packs: \$73.95

LTC6F Set of Six Booster Packs: \$15.00

Star Wars Customizable Card Game

Decipher's wildly popular limited edition black bordered cards are now available in bulk, with retail display boxes! You will not find lower prices on these black bordered cards. Order a bunch and save. Limited quantities available.

LTC6C Box of 36 Booster Packs: \$73.95

LTC6D Box of 12 Starter Packs: \$76.95



Dagobah SWCCG Expansion Set

Land on Dagobah with this new 180 SWCCG expansion set, with 26 more rare cards than previous sets! New cards include bounty hunters, asteroids, TIE bomber, Jedi Training cards, and Yoda. New 9 card packs and one rarity level mean entire sets can be collected quicker and easier. Be the first on your block to get a space slug card.

LTC6I Box of 36 Booster Packs: \$125.00

LTC6J Set of Six Booster Packs: \$14.95

TO ORDER CALL 1-800-878-3326

You can FAX orders to: 1-303-574-9442



The Art Of Ralph McQuarrie Metal Collector's Cards

In 1975 Ralph McQuarrie was hired by George Lucas to create production designs for *Star Wars*. Twenty years later this 20 piece metallic card set is a tribute to the most revered of all *Star Wars* artists. Each card has images and information from McQuarrie's brilliant designs. Limited edition of 12,000.

LTC34 \$49.95

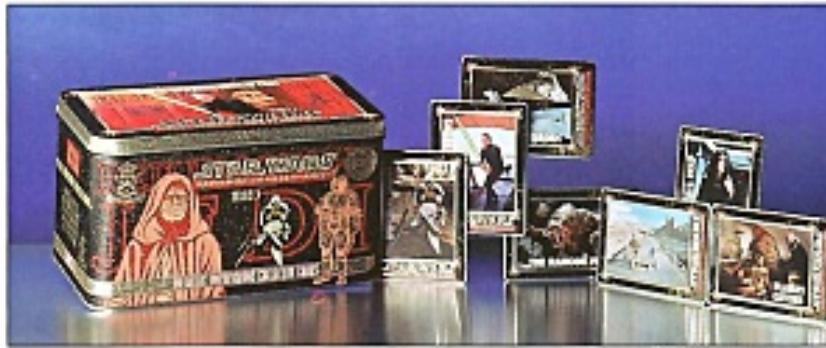


The Empire Strikes Back WideVision Trading Cards

Basic set of 144 cards, no special or bonus cards included.
LTC9 \$39.95

Return of the Jedi WideVision Trading Cards

Basic set of 144 cards, no special or bonus cards included.
LTC28 \$38.00



Metal Return of the Jedi Card Set and Collector's Tin

The third in a series of metal collector's cards from CUI. Twenty new cards featuring *Return of the Jedi*.

LTC30 \$65.00

Dark Empire II Metal Collector Cards

This new set of metallic cards has been produced to the most exacting standards and features beautiful artwork from *Dark Empire II*.
LTC33 \$15.95



MODELS



Speeder Bike Model Kit

LMK11 \$20.95

Xizor's Virago Model Kit

Image not available at press time.
LMK12 \$17.95

Boba Fett Vinyl Model Figure Kit

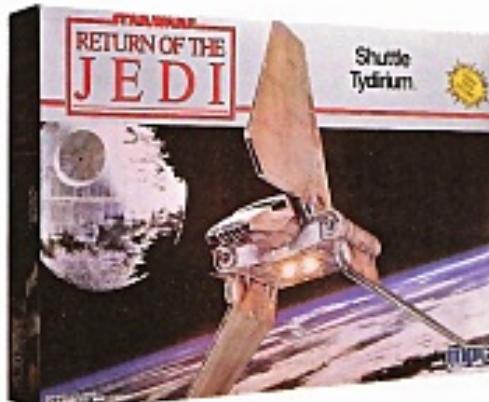
Add to your collection with these new vinyl model kits from Screamin'. Each highly detailed kit, molded in high-quality vinyl, is ready to assemble and paint.
L164D Boba Fett 1/4 Scale
(18" tall) \$69.95 (left)
L164K Boba Fett 1/6 scale
\$66.00 (right)





Star Wars Model Kits

L25E X-wing Fighter \$9.20 each
 L25P Battle of Hoth Action Scene: \$13.20
 L25D Millenium Falcon: \$17.20
 L130 Star Wars Model Gift Set (3 piece set) B-wing Fighter, X-wing Fighter, TIE Interceptor \$18.25
 LMK4 Boba Fett's Slave I: \$15.95
 L25N Shuttle Tydirium: \$12.95



Cutaway Millenium Falcon

For the first time in a model this famous ship is fully revealed, with removable top panels that show off the detailed interior with computers, lounge area, cockpit, and weapons bay.
 LMK9 \$28.95



Obi-Wan Pre-Painted Vinyl Kit

Add to your collection with this new vinyl model kit from Polydata, molded in high-quality vinyl, painted and ready to assemble.
 L164H \$34.95

Princess Leia Pre-Painted Vinyl Kit

The first Princess Leia pre-painted vinyl model kit is here! This 1/6 scale kit has remarkable detail and depicts Leia in a classic: with blaster in hand, ready to fight it out with stormtroopers.
 L164L \$29.50



Encounter with Yoda Action Scene Model Kit

This scene recreates Yoda training Luke Skywalker in the ways of a Jedi, while inside his cave on Dagobah. Injection-molded cave roof lifts off to reveal a detailed interior that includes Yoda and Luke figures.
 LMK8 \$14.95



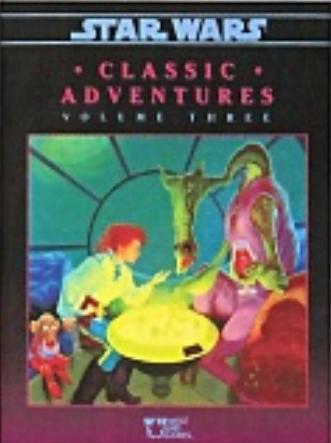
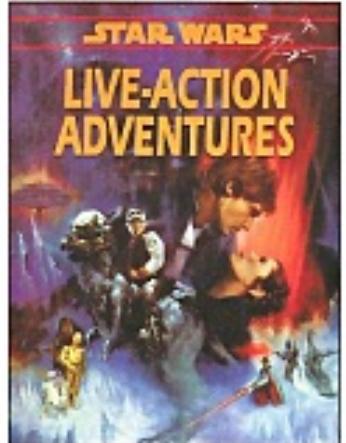
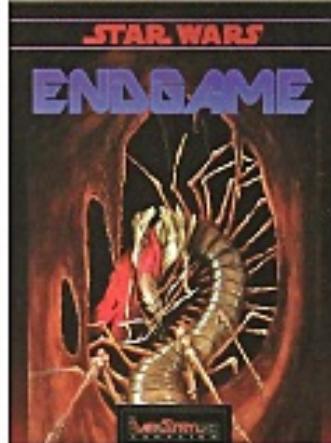
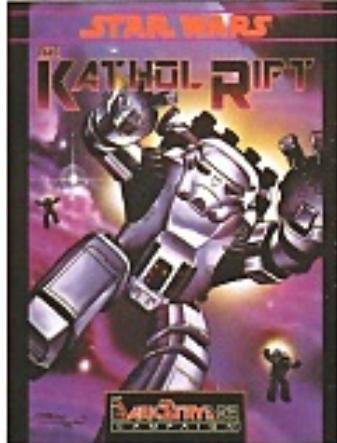
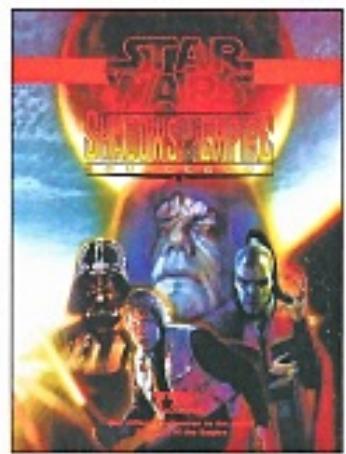
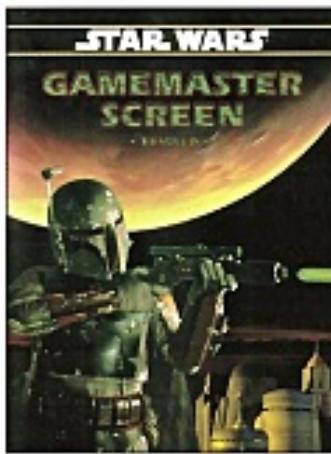
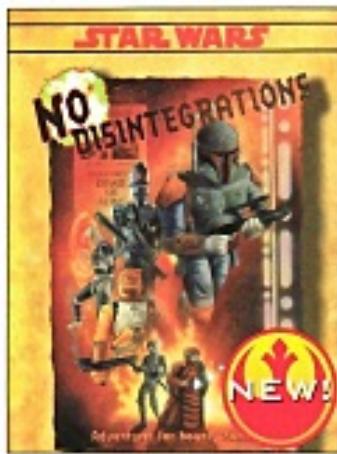
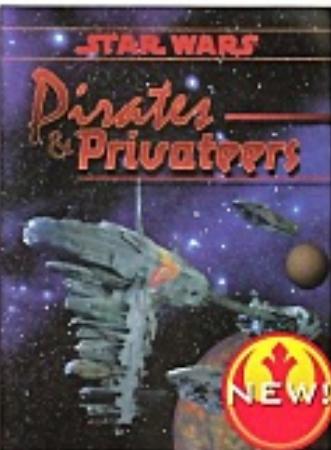
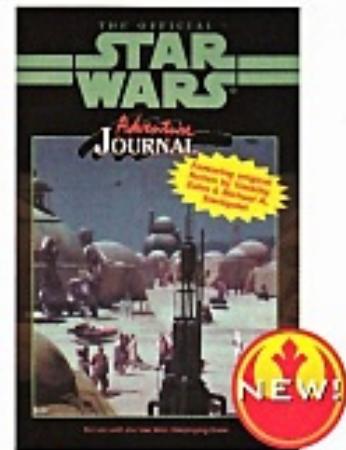
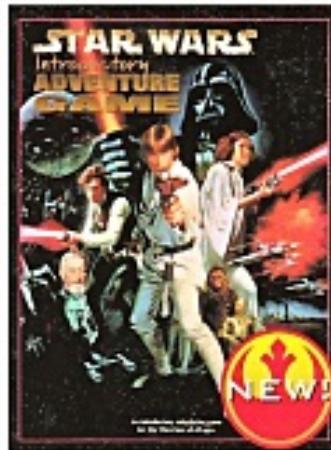
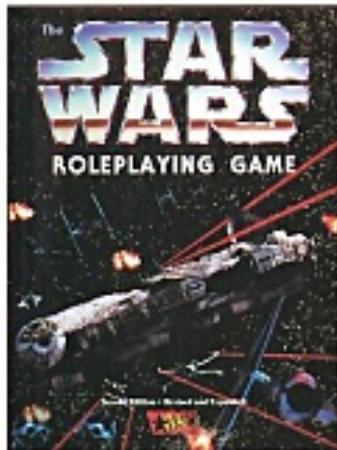
Vinyl Figure Kits

Screamin' Models high quality, highly detailed, ready to assemble and paint line of vinyl model kits.
 L164I Tusken Raider 1/4 scale \$79.95
 L164J Luke Skywalker 1/4 scale \$79.95



Jabba and His Throne Room Action Scene Model Kit

A large vacuum-formed base with molded styrene walls, recaptures the Throne Room of Jabba the Hutt. Includes Jabba, Leia, Boba Fett, and Sy Snootles and the Max Rebo Band. Measures 16.75" x 11".
 LMK7 \$14.95



Star Wars Roleplaying Game Hardcover 2nd Edition

West End Games keeps making great Star Wars roleplaying material, but the 2nd Edition of their popular Star Wars Roleplaying game rulebook in hardcover is their most ambitious offering yet. Completely revised and updated, this book now has 288 pages and full color illustrations throughout. This is everything you need to get started roleplaying in the Star Wars universe. Great both for the experienced gamer and the absolute beginner.

LBK51 \$30.00

Star Wars Introductory Adventure Game

Want to get into Star Wars role-playing but don't know where to start? Then buy this great new set that has everything you need, including: gamemaster and player booklets, maps, character sheets, dice, and a 64-page adventure. The perfect introductory game for Star Wars fans of all ages!

LBK77 \$19.95

Star Wars Adventure Journal #12

Fascinating source material, exciting adventures, and new fiction in the latest issue of the Adventure Journal.

LBK76 \$19.95

New Star Wars Roleplaying Game Supplements

Pirates and Privateers

This 128-page supplement gives you everything you need to run an exciting privateer campaign.

LBK75 \$18.00

No Disintegrations

An action packed 96-page adventure created specifically for bounty hunter characters.

LBK78 \$15.00

More Star Wars Roleplaying Game Supplements

LBK66 Gamemaster's Screen \$10.00

LBK52 Shadows of the Empire Hardcover Sourcebook: \$20.00

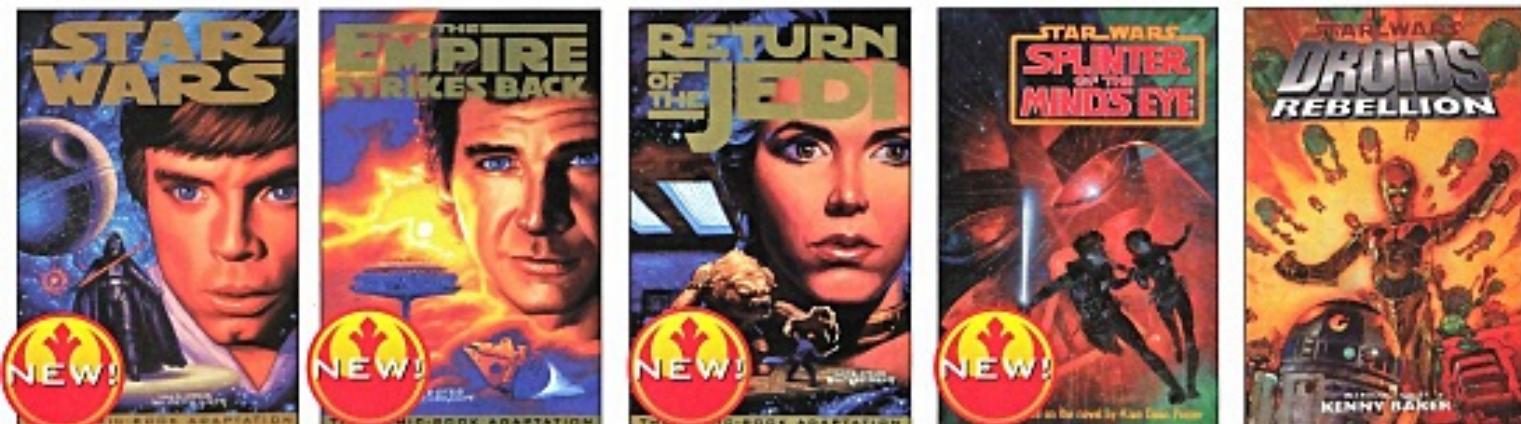
LBK65 Shadows of the Empire Planets Guide \$15.00

LBK53 Darkstrider Supplement: Kathol Rift: \$15.00

LBK67 Darkstrider Campaign: Endgame: \$19.95

LBK54 Star Wars Live Action Adventures: \$20.00

LBK55 Star Wars Classic Adventures 3: \$18.00



Star Wars Trilogy Special Edition Graphic Novels

The Star Wars Special Edition graphic novel is a brand-new adaptation by Bruce Jones, Eduardo Barreto, and Al Williamson.

LBK69 *Star Wars*
 LBK91 *The Empire Strikes Back*
 LBK92 *Return of the Jedi*
 \$9.95 each

Splinter of the Mind's Eye Graphic Novel

The graphic novel adaptation of the very first Star Wars spin-off novel.

LBK80 \$14.95

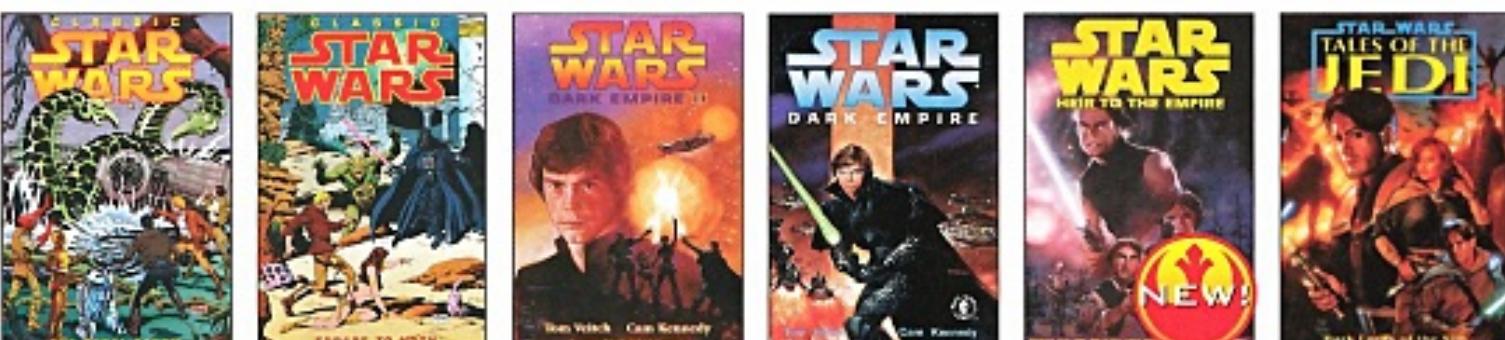
Droids: Rebellion Graphic Novel

LBK90 \$14.95

Heir to the Empire Hardcover Limited Edition of 10,000

The popular *Heir To the Empire* graphic novel is now available in a signed and numbered hardcover edition. Strictly limited to 1,000 copies. Trade paperback also available.

LBK79 Limited Edition Hardcover \$79.95
 LBK68 Trade Paperback \$19.95



Classic Star Wars Trade Paperbacks

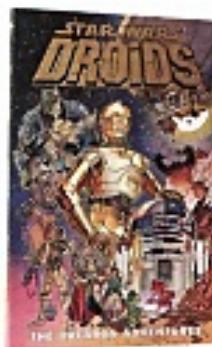
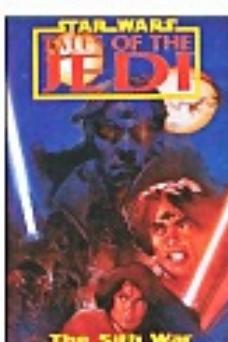
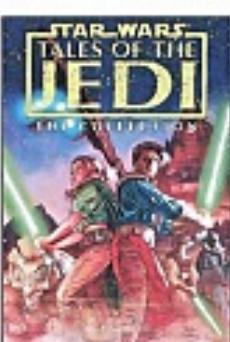
LBK58 *Classic Star Wars: Deadly Pursuit*
 LBK59 *Classic Star Wars: The Rebel Storm*
 LBK60 *Classic Star Wars: Escape From Hoth*
 \$16.95 each

Dark Empire Trade Paperbacks

LBK56 *Dark Empire*
 LBK57 *Dark Empire II*
 \$17.95 each

Tales of the Jedi Trade Paperbacks

LBK24 *Tales of the Jedi*
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Dark Empire II Signed Hardcover Limited Edition

Packaging doesn't get any nicer than this. One of the all time great Star Wars comic classics hard-bound, with slipcase, and signed by creators Tom Veitch and Cam Kennedy. Strictly limited edition of 1,000 copies.

LBK37 \$99.95

Dark Horse Movie Adaptations

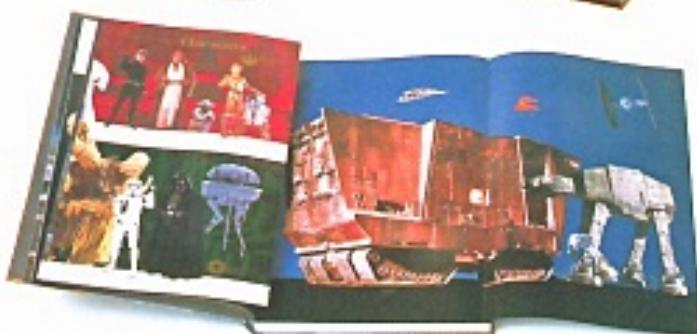
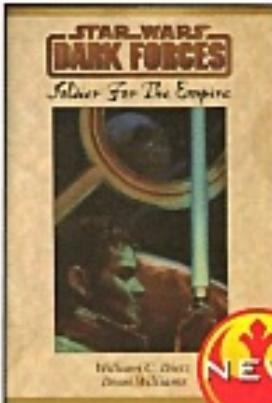
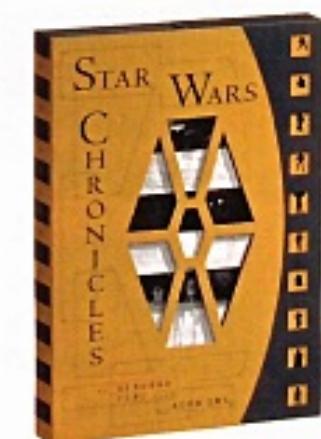
Newly re-colored collections of the classic comic adaptations of the Star Wars trilogy, with all new covers.

LBK33 *Star Wars: A New Hope*
 LBK34 *The Empire Strikes Back*
 LBK35 *Return of the Jedi*
 \$9.95 each
 LBK61 *Star Wars Trilogy Box Set*: \$29.95

Droids: The Kalarba Adventures Signed Hardcover Limited Edition

The latest collectible from Dark Horse is a signed and numbered hardcover edition of this popular *Droids* collection, with an introduction by Anthony Daniels. Limited to 1,000 copies. Signed by Anthony Daniels himself.

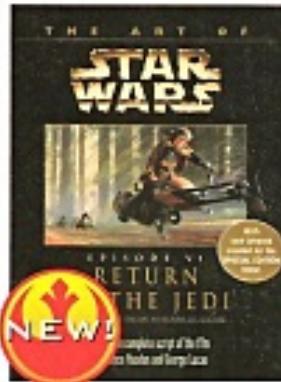
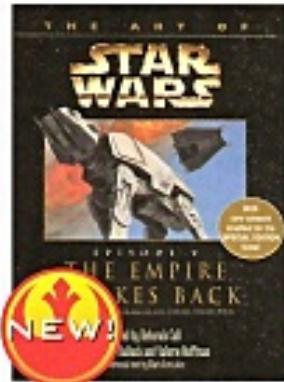
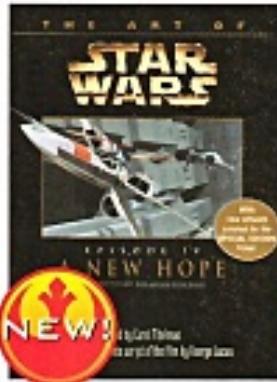
LBK64 Signed Hardcover: \$99.95
 LBK36 Unsigned Softcover: \$17.95



Star Wars Chronicles

Originally published in Japan and sold for over \$300, this is quite possibly the ultimate Star Wars photo book, and it has now come to our shores. Over 300 pages of solid photos from the Star Wars saga, including rare material on the "Star Wars Holiday Special" and the Ewok telefilms. Many photos have never been published before. Includes several fold-out pages and a luxurious die-cut slip-case. The most complete collection of Lucasfilm photos and production material ever assembled. Words cannot possibly convey how magnificent this volume is. A must for Star Wars collectors.

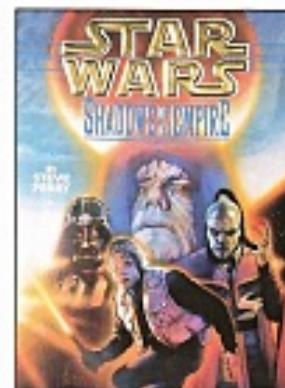
LBK84 \$149.00



"I'd Just As Soon Kiss a Wookiee!" - The Quotable Star Wars

The Force can be with fans all the time thanks to this pocket-sized paperback collecting all the most famous lines from the most successful science-fiction film saga ever created. Written by Insider columnist Stephen Sansweet. First 100 copies autographed by Stephen Sansweet.

LBK48 \$5.99



Shadows of the Empire Novel

Get the story that started it all, in hardcover 1st edition. No more autographed copies available.

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Include new 16 page supplements with great behind the scenes production material from the Special Editions.

LBK81 Art of Star Wars SE

LBK82 Art of the Empire Strikes Back SE

LBK83 Art of Return of the Jedi SE

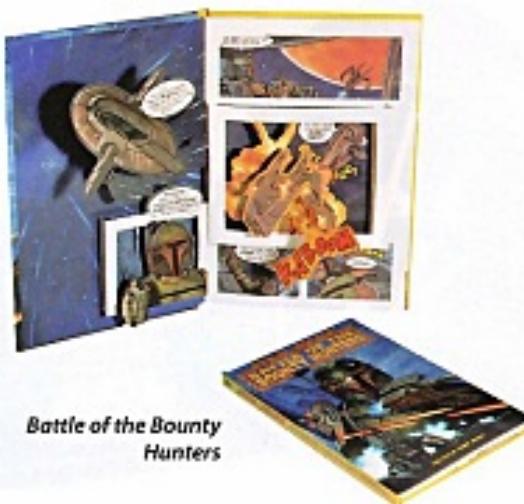
\$18.95 each

Star Wars Trilogy

Little Chronicles Book Set

All three movies are condensed in these terrific hard-cover big/little books, which have page after page of new illustrations, 3 1/2" x 4" in size.

LBK85 \$28.95



Battle of the Bounty Hunters

Battle of the Bounty Hunters

Pop-up Comic Book

A pop-up book that takes no prisoners! Dark Horse Comics has put together some unbelievable illustrations from artist Chris Moeller for this, the first pop-up comic book. Every page pops up!

LBK43 \$17.95

Star Wars Mos Eisley Cantina Pop-up Book

Written by Kevin J. Anderson and Rebecca Moesta, this hardcover book describes the many unusual inhabitants that frequent the Mos Eisley cantina. The final pages turn into one of the most famous scenes in Star Wars, the cantina, in a spectacular pop-up, complete with lights and sounds!

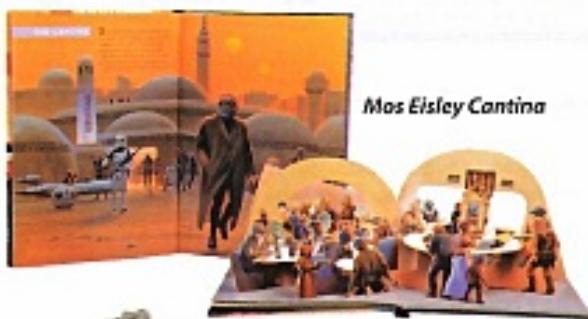
LBK31 \$19.95

Ships of the Fleet Pop-up Books

Two new books with the classic vehicles of good and evil popping up at you on every page. Includes fantastic four page fold-out.

LBK45 *Rebel Alliance: Ships of the Fleet*

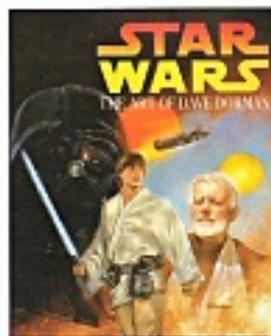
LBK46 *Galactic Empire: Ships of the Fleet*
\$15.95 each



Mos Eisley Cantina



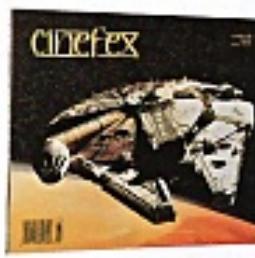
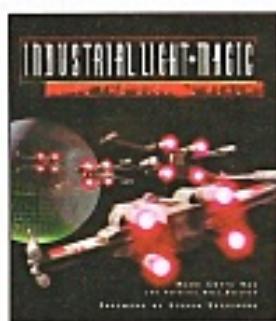
Ships of the Fleet



Star Wars: The Art of Dave Dorman

For the first time all of Dave Dorman's Star Wars art is bound in one collection. Features over 70 full-color paintings, many full-page, including some never seen before!

LBK71 \$24.95



Industrial Light and Magic: Into the Digital Realm

Lavishly illustrated in full color throughout, this successor and companion to the bestselling *ILM: The Art of Special Effects* re-creates all the magic and technology of ILM's second groundbreaking decade. This hefty 10" x 12" coffee table hardback has 358 pages and a foreword written by Steven Spielberg.

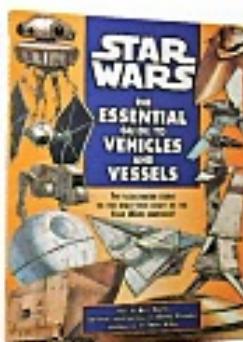
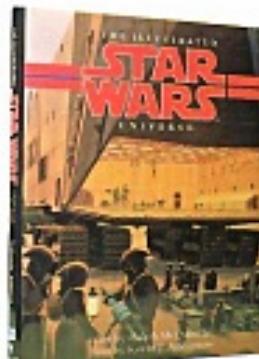
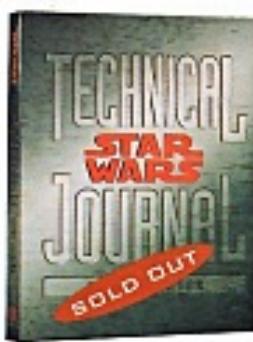
First 100 copies autographed by Mark Cotta Vaz.

LBK47 \$80.00

Cinefex '65 ILM 20th Anniversary Issue

Special 146 page issue commemorating the 20th Anniversary of ILM with new exclusive interviews with George Lucas and Dennis Muren. Also includes a special look at the making of the trilogy and a recap of every film ILM has ever worked on. Exquisitely written with lots of photos. An absolute must for special effects enthusiasts!

LBK41 \$10.00



Star Wars Technical Journal

How exactly did the Empire come into being? Who are those strange beings who patronize the... at Mos Eisley Spaceport? This book takes an in-depth look at: Star Wars craft, exotic locales, histories of the Rebel and Imperial forces, the Empire, and more, with extensive photos and artwork and six, eight-page, fold-out blueprints!

LBK29 \$35.00

The Illustrated Star Wars Universe

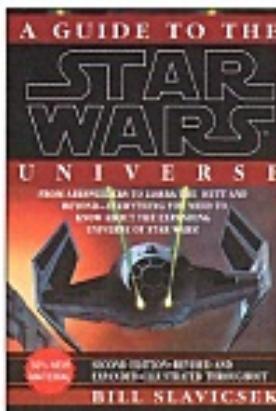
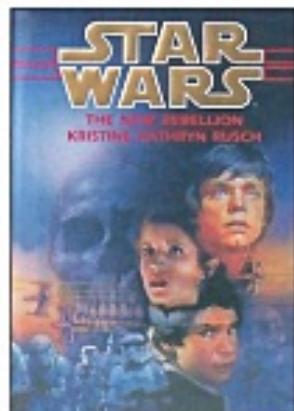
The Illustrated Star Wars Universe delves deeply into the planets of Star Wars with over 25 new color paintings by Ralph McQuarrie and rarely-seen conceptual work from the films. Written by Star Wars author Kevin J. Anderson. A great coffee table book!

LBK32 \$36.00

Star Wars: The Essential Guide to Vehicles and Vessels

This exhaustive, fully illustrated book features detailed information on the most important vehicles, spaceships, and battle machines in the Star Wars universe. Includes ships from *Shadows of the Empire*!

LBK42 \$18.00



Star Wars: The New Rebellion

A new Star Wars hardcover novel! Luke, Leia, Han, and Chewie return in an exciting tale of action and political intrigue, as the Star Wars heroes race to stop a holocaust that would be unequalled in galactic history. Written by award-winning author Kristine Kathryn Rusch.

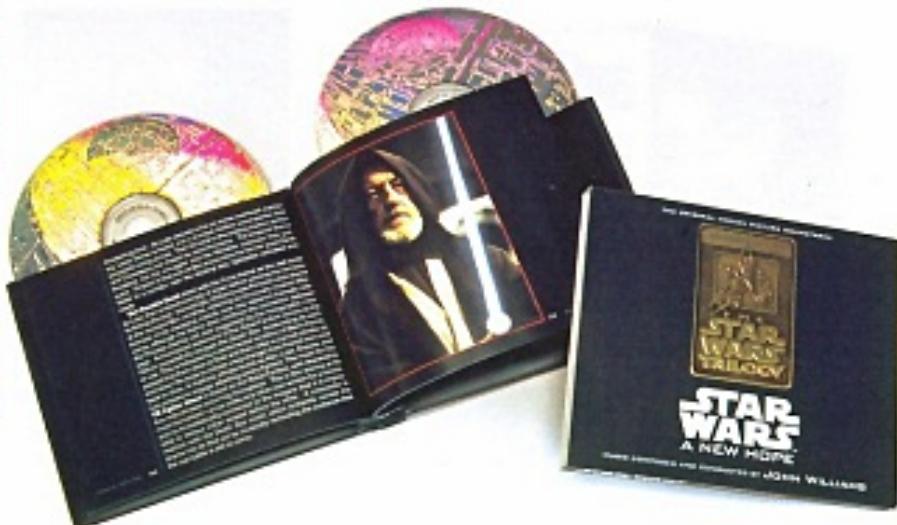
LBK70 New Rebellion Novel: \$22.95

LAC29 New Rebellion Audio Book: \$16.99

A Guide to the Star Wars Universe Second Edition, Revised and Expanded

The Second Edition of *The Guide* includes completely new and updated material and is now 448 pages long. This is the one all-inclusive sourcebook for the Star Wars universe.

LBK50 \$10.00



Star Wars Special Edition Soundtrack

Deluxe Limited Quantity Collector's Edition

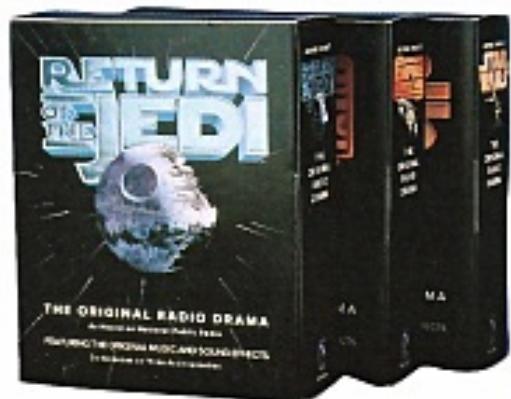
For the first time the brilliantly restored score for *Star Wars* is presented in this deluxe 2 CD set with tracks chronologically arranged to match the movie. Each CD is laser engraved with a picture and comes with over 20 pages of new liner notes. Includes newly recorded tracks and newly discovered unreleased material! Also available are *The Empire Strikes Back Special Edition* and *Return of the Jedi Special Edition* soundtracks. Order these great CD packages individually, or together as a set for a special price. Once these limited edition versions are gone they won't be offered again.

LAC30 *Star Wars Special Edition Soundtrack*: \$39.95

LAC31 *The Empire Strikes Back Special Edition Soundtrack*: \$39.95

LAC32 *Return of the Jedi Special Edition Soundtrack*: \$39.95

LAC33 Complete Set of All Three: \$109.95



Star Wars Trilogy Radio Drama

The wait is over! *Return of the Jedi* radio drama is here, and now you can get the final chapter of the Star Wars radio drama individually or in a special set featuring the whole trilogy. The Star Wars radio dramas go way beyond the movies with material heard nowhere else. *Return of the Jedi* was written by Brian Daley, and features the voices of Anthony Daniels, Ed Asner, and John Lithgow. Like radio drama director John Madden says, "You may think you've seen the movies; wait till you hear it."

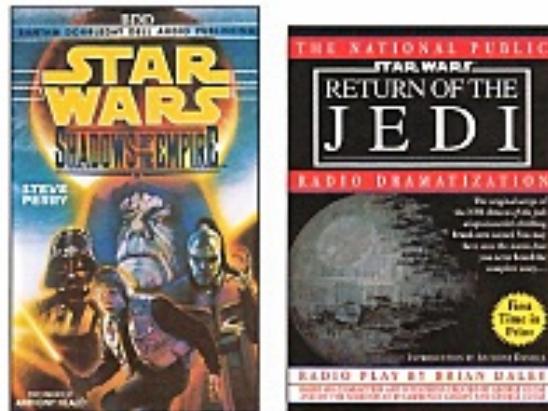
LAC23 *Return of the Jedi* Radio Drama CD: \$34.95

LAC24 *Return of the Jedi* Radio Drama Cassette: \$25.95

LAC26 Complete Trilogy on CD: \$135.00

LAC27 Complete Trilogy on Cassette: \$105.85

LAC28 Collector's Limited Edition (includes exclusive making-of CD): \$195.00



Shadows of the Empire Audio Book

Anthony Heald reads this best-selling novel, featuring original Star Wars music, the specifically composed "Xizor's Theme," and sound effects. This exciting Star Wars multimedia adventure adds a new chapter to the Star Wars saga that no fan will want to miss.

LAC22 \$16.99

Return of the Jedi National Public Radio Dramatization Original Script

The eagerly awaited radio script by Brian Daley for the third Star Wars radio drama.

LBK49 \$11.00

Shadows of the Empire Enhanced Soundtrack CD

Joel McNeely and the Royal Scottish National Orchestra bring you over 50 minutes of grand music inspired by *Shadows of the Empire*. Also features an interactive CD-ROM which includes Nintendo 64 screen shots and much more.

LAC21 \$17.99



TIE FIGHTER PILOT



CHEWBACCA & HAN SOLO



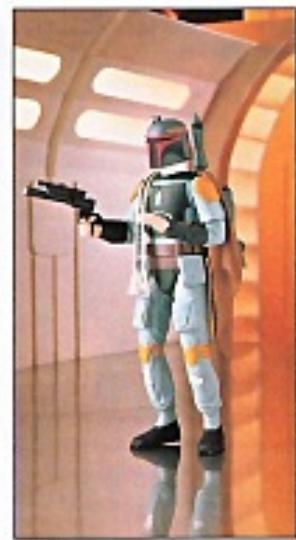
DARTH VADER



LUKE X-WING PILOT



BOBA FETT



LUKE SKYWALKER & YODA



R2-D2 & C-3PO



Action Figure Sets

Kenner action figures are here! Your favorite characters are available in three sets of two, and four individual figures.

LKN21 TIE Fighter Pilot

LKN23 Han & Chewie

LKN26 Darth Vader

LKN24 Luke Dagobah & Yoda

LKN27 Luke X-wing Fighter Pilot

LKN22 R2-D2 & C-3PO

LKN25 Boba Fett

\$13.95 each set

\$6.95 each

\$13.95 each

Star Wars Vinyl Dolls

Add each of these highly detailed dolls to your collection! Stands approximately 10" tall.

LAPP19 Boba Fett

LAPP20 Tusken Raider

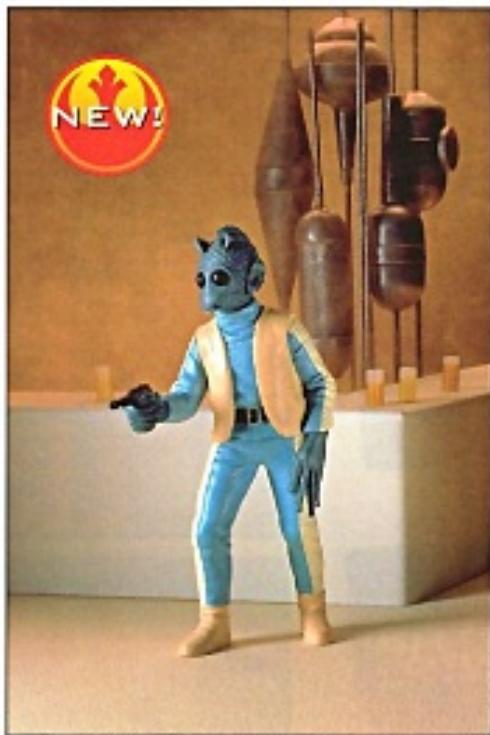
LAPP21 Leia in Endor Gear
\$17.00 each

Other figures available!

Please call for pricing and availability.

TO ORDER CALL 1-800-878-3326

You can FAX orders to 1-303-574-9442



Greedo Vinyl Doll

Forget Boba Fett! Greedo is the cult Star Wars personality of the 90's. Stands approximately 10" tall.

LAPP26 \$17.00



Star Wars Hologram Watches

Show your support of Star Wars by wearing one of these hologram watches.

LYW	Yoda	\$35.00
L110	Darth Vader	\$35.00
LHW2	Boba Fett	\$35.00
LHW1	X-wing Fighter	\$35.00



Darth Vader THX Watch

This beautiful new watch, featuring the face of Darth Vader and the THX logo has a classic design. Featuring a black genuine leather band, this watch is produced by Lucasfilm's THX division and is a hard to find collectible! Quantities are limited.

LW2 \$51.95



Darth Vader Platinum Mug

This special platinum Darth Vader mug comes in a special gift box and is limited to 1997 production. Stand not included.

LAPP27 \$15.00



Star Wars Full-Color Clock

This clock uses the best electronic quartz crystal, and has a lifetime warranty.
L109 \$34.00



Star Wars Keychains And Pins

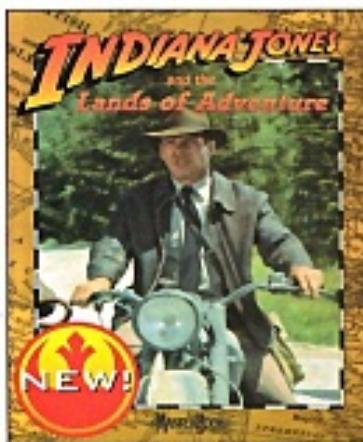
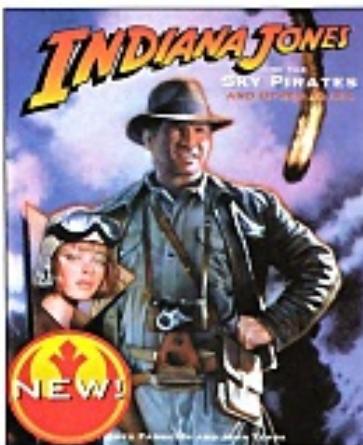
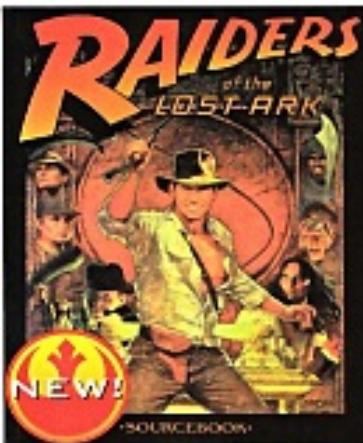
The Force will be with you when you walk around with these beautiful cloisonne pins and keychains. Perfect for Star Wars fans in any galaxy. Priced as marked.

LPN1	Imperial Emblem	\$6.00
LPN2	Small Rebel Alliance Logo	\$4.00
LPN13	New Republic Keychain	
LPN15	Darth Vader Keychain	
LPN16	Millennium Falcon keychain	
LPN27	Yoda Keychain	
	\$5.00 each	
LPN29	Large Rebel Alliance Logo	\$8.00



Rebel Fighter Pen

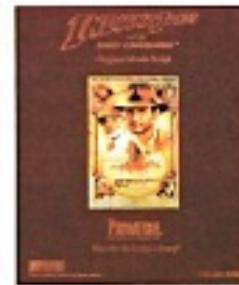
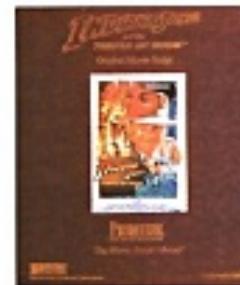
The space pen that can go anywhere in the universe.
LPEN1 \$15.00



Indiana Jones Fedora

Available again, this high-quality felt construction hat is an authentic reproduction of the head gear made famous by Harrison Ford.

L58BS Small
L58BM Medium
L58BL Large
L58BX Extra Large
\$36.00 each



Premiere Movie Script Library

The actual scripts from the *Indiana Jones* trilogy, complete with introduction, 8 promo photos, and a complete filmography. Each script comes with a free *Young Indiana Jones* patch, for Java Trader customers only!

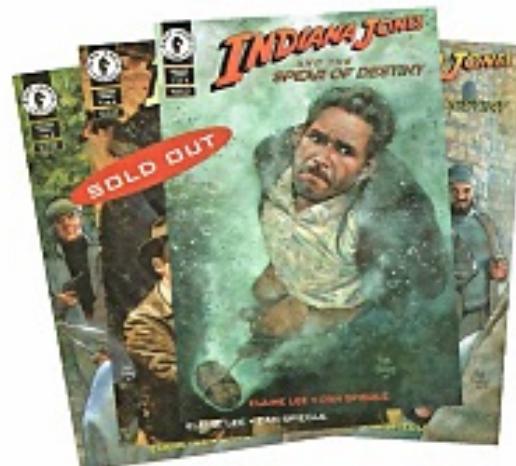
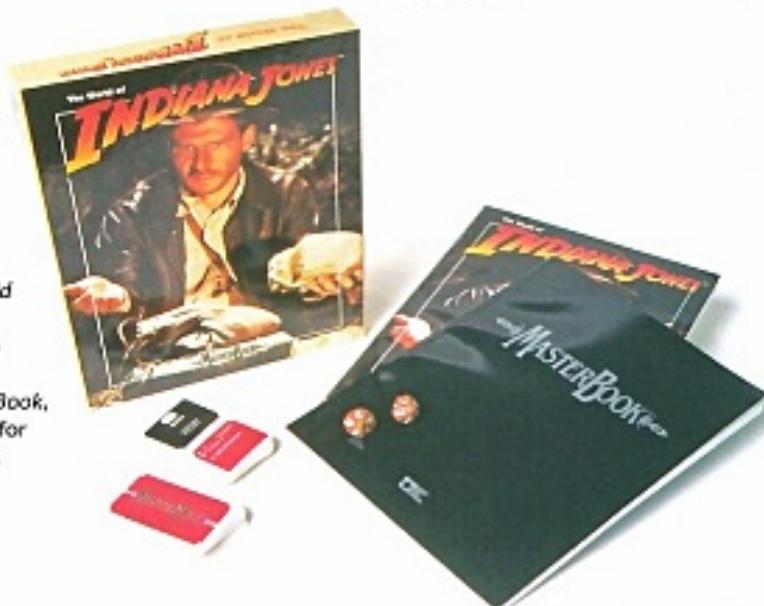
LPM20 *Indiana Jones and the Temple of Doom* Collector's Edition Script

**LPM21 *Indiana Jones and the Last Crusade*
Collector's Edition Script**

\$19.95 each

World Of Indiana Jones
Roleplaying Game
Box Set

If adventure has a name it must be Indiana Jones, and for adventure role-playing West End's *World of Indiana Jones* Box Set is it! Contains everything you need to start a campaign including MasterBook, *Indiana Jones* WorldBook, two ten-sided die and card deck for use with the MasterBook system. LBK22 \$30.00



Indiana Jones MicroMachines Box Set

You want *Indiana Jones* toys? We got 'em. This excellent set of MicroMachines includes vehicles from all three *Indiana Jones* movies.

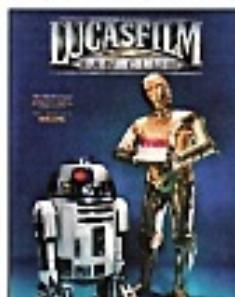
HTY27 \$18.25

Indiana Jones & The Spear of Destiny 4 Comic Set

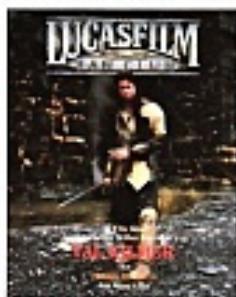
Indiana Jones and the Temple of Doom
SOLD OUT
Indiana Jones and the Temple of Doom wind up in yet another great supernatural adventure in this complete 4 issue story from Dark Horse Comics. LBK73 \$10.00

Join the Star Wars Fan Club! (see order form or subscription card)

For only \$12.95 a year you can keep up to date on the latest developments on the Star Wars prequels, and all new Lucasfilm projects. No one delivers you the news on Star Wars like the Star Wars Insider, including exclusive interviews and photos you won't find anywhere else. Not only do you get four issues of the Star Wars Insider, which includes the Jawa Trader Catalog—with many exclusive collectibles—each member also gets a free membership kit, which includes an exclusive poster, a Drew Struzan postcard set, a Boba Fett sticker, and a membership card, and more. Don't be left out, join today!



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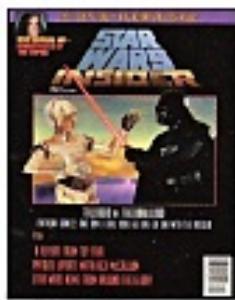
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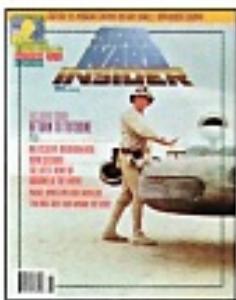
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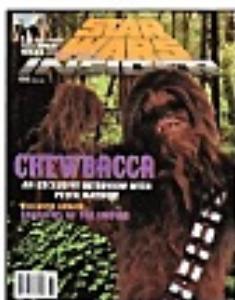
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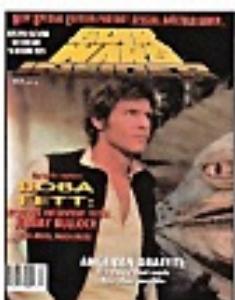
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paintings that look like they're all finished, but the artist still says, 'I don't feel right about this one, there are still some things I want to change.' They can afford to keep it there. It's the same with a novelist.

"It's a curse, I guess, of the process—you always see things you want to get fixed," he continued. "Some accuse me of perfectionism, but in my mind I don't feel I am. I feel that there are real big mistakes that make it less than what it could be, and we have the opportunity to fix it so let's fix it." Later, Lucas admitted, "It's a lot of fun to be self-indulgent, and I really enjoyed this process of fixing the movie."

The filmmaker also pointed out that reworking a film should remain the sole province of the film's creator. "It's very different for a corporation or a group of executives to go back and put their taste on movies," Lucas said. "I'm a founding member of the Artists' Rights Foundation, which is trying to get legislation to make sure that the artist is allowed to doodle with his work, not the so-called copyright-owner."

Lucas also forcefully responded to the oft-repeated charge that *Star Wars* contributed to the downfall of movies because its success suddenly encouraged movie executives to go for profit over art. "They were making blockbusters ever since *Birth of a Nation*," he said. "This whole industry has been built on making blockbusters. Hit movies are the things that allow more avant-garde and artistic movies to be made. *America Graffiti* was a very avant-garde movie that nobody wanted to do," Lucas said of his first blockbuster, "and because *Easy Rider* was a hit, it allowed me to be a hit, because the studio had done *Easy Rider* and it made money."

"There are actually more art films being made in the United States today than there were 20 years ago when *Star Wars* came out," Lucas continued. "We were importing a lot of foreign films, but you weren't going to find a foreign film in a shopping mall. Now you're going to find art films, you're going

to find independent American films, lots of films that would never have been made 20 years ago, an endless supply of these kinds of movies. The growth of non-'popcorn pictures' has actually grown more rapidly than the growth of 'popcorn pictures.' So the people making that statement are writing it down off the top of their heads like there are some facts behind it when there actually aren't any facts behind it."

But Lucas was modest in assessing the commercial prospects for the *Star Wars Trilogy Special Edition*. "We released it at this time of year because we thought there wouldn't be much competition," he said. "Nobody releases movies this time of year because half the country's going to be snowed in. You can't expect it to take over the world."

Lucas outlined episodes 1, 2, and 3 like this: "Episode One, we introduce the characters; Episode Two, Anakin falls in love; Episode Three, Anakin's fall."

But the filmmaker acknowledged that he has had low expectations for *Star Wars* before. "I find myself in kind of a poetically weird position," Lucas reflected, "because this is just like it was 20 years ago, when I was saying, 'Oh, it's just a science fiction movie, don't get too excited, it'll do well the first weekend and then taper off,' and everyone was saying, 'But everyone is getting excited,' and I would say, 'No, no, no.'

"Now," he continued, "I'm saying, 'People, it's just a re-issue, every one's already seen it, don't get excited,' and they're saying, 'But everyone is so excited.' So maybe I'll be wrong again." ♦



Hugh
Fleming
'77

WAMPA ATTACK!

When the decision was made to re-work the wampa scene in The Empire Strikes Back Special Edition it involved much more than simply cleaning up matte lines, it meant completely re-doing a scene that had been one of the most troublesome short sequences to film for The Empire Strikes Back.

BY ATHENA PORTILLO

The original strategy for creating the wampa in 1979 during the filming of *Empire* was to build a giant fur suit that was actual size and have an actor walking around the frozen tundra, where the Hoth scenes were filmed —on stilts. Des Webb, an English performer, who was hired to endure the trials and tribulations of cross-country "wampa-ing," would climb a ladder on the set and get inside the approximately six-foot-three fur and foam suit constructed by Stuart Freeborn, the famous make-up and creature artist who worked on all three *Star Wars* films. As the cameras rolled Des would walk out from this latticework and try, try, try to walk across the snow. Right away he was in trouble. He had to pick his feet up out of the deep snow, take a step, drag Luke Skywalker with him, take another step, all the while trying desperately to maintain his balance on fur covered stilts.

"If you've ever tried to drag a real human being behind yourself without stilts on down a smooth hallway, it's really impossible," says the man in the wampa suit for the Special Edition footage, Howie Weed, who also happens to be a computer graphics modeler at ILM. (His co-workers now refer to him as "wampa sir".)

"I felt so sorry for the guy because he was trying so hard, but there was just no way, given his proportion and what they were asking him to do, that it was going to work," says Weed. "It looks like they spent maybe a day trying to

get that concept on film, when they finally gave up."

But the "downfalls" of the wampa didn't stop him from being included in the film. It was decided to shoot the sequence around the wampa and leave it up to, for the most part, the moviegoer's imagination as to what the wampa looks like.

There was just one post production shot that was filmed in ILM's own Cookie Bay with the help of Jon Berg and Phil Tippett. Together they created a head and shoulders reduced-size hand puppet that still exists.

"The question I like to ask myself when creating something from scratch is 'What can I use that I have

A break in the wampa action during the filming of *The Empire Strikes Back* in 1979.





already and do not have to manufacture?" says Jon Berg in regards to how he and Tippett built the puppet.

"It's amazing what you can make with surplus parts," he adds. "I used a wooden skull block from a previous puppet that I had to structure the wampa hand puppet. Once you redress and paint these individual pieces which contribute in making the whole, it's magic."

Berg and Tippett took the hand puppet, shot it

sequence of this scene mainly because there were numerous problems on the set of the original shooting, which contributed the scene to being cut the way it was cut. Lucas didn't necessarily have the expanded scene concept in mind when he made *The Empire Strikes Back*.

ILM's art department drew up numerous storyboards of a new and improved wampa action sequence. These were laid out on a table where Lucas, Howie Weed, Dennis Muren, and a whole faction from the Computer Graphics (CG) department examined them. As these great minds around the table watched the old sequence on a TV monitor and looked at the new storyboards, they debated the fine points of how they were going to re-make the wampa. Should it be a CG thing, a puppet, or should it be a man in a suit?

Right off the bat, they decided not to put a guy on stilts.

Instead, they wrapped up the design tightly around a human form and scaled down the cave so that the wampa appears bigger. That, combined with the lenses used and the lighting, make him look bigger.

"I remember in that preliminary meeting we decided that it wasn't going to be a CG critter and most probably pursue a suit," Weed reminisces. "I could tell George was like 'Oh, OK. A suit. Neat,' and he said, 'Well, if it's not a CG animal, then I know we can make it really gory. I know we can do that. We can have just stuff streaming out of his mouth and blood and goo just pouring out as he's eating.'"

Weed and the rest of the gang made themselves ready to do just that. Of course, the ingredients used in giving life to the wampa, while achieving a tasteful end result, tended to be rather monstrous.

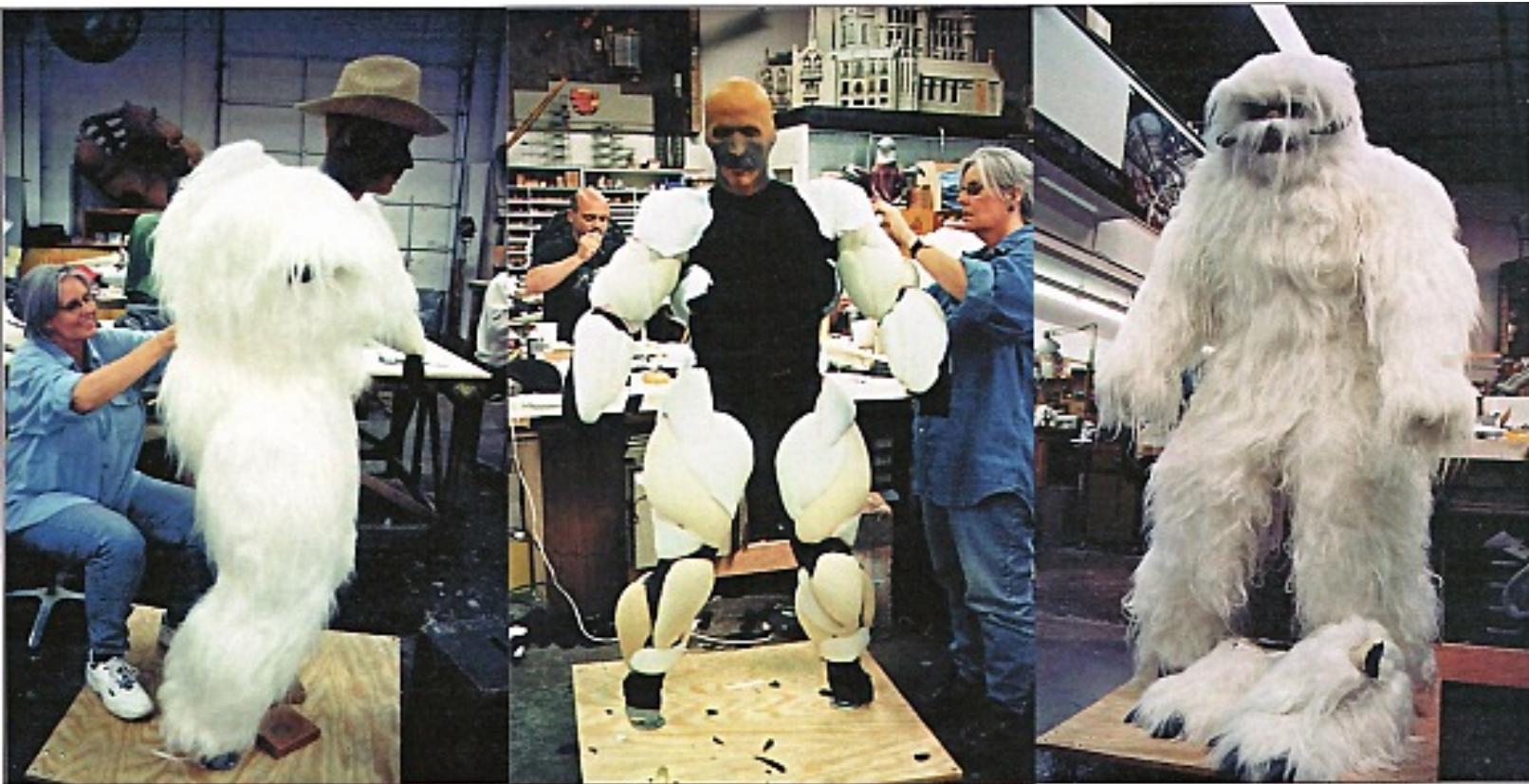
[George Lucas said] "Well, if it's not a CG animal, then I know we can make it really gory. I know we can do that. We can have just stuff streaming out of his mouth and blood and goo just pouring out as he's eating."

upwards toward the sky and had it pop into frame for the scene where Luke's tauntaun rears back and Luke looks over to where this puppet viciously greets him. For twelve frames we see this creature roar at the camera. That combined with the little bits and pieces that were shot in the cave, was basically all that was able to be utilized of the original footage.

Not being completely satisfied with this short and quick result, George Lucas called a meeting to revamp the wampa.

Word was out that Lucas wanted an expanded

Left: Des Webb as the wampa in Norway in 1978; and Right: Howie Weed as the wampa in Marin County 1995.



Recipe for an Ice Cave Dweller

A spoonful of cable and a dash of latex prepared by wampa suit makers Carol Bauman, Bryan Dewe, Nelson Hall, Grant Imahara, Annie Polland, Mark Siegel, Danny Wagner, and Howie Weed. Here is a list of what it takes to create a creature from the planet Hoth:

1. Facial Mask

- Urethane Foam, a two part chemical foam that very closely simulates the subtle feel of skin. This was poured behind a layer of latex painted into the face of the mold.
- Plastic styrene, an under structure that the urethane foam is mounted on which has different thicknesses.
- Propoxy for gum lining sold at your local hardware stores. "It is a two-part epoxy putty used in plumbing," says Costume/Wardrobe/Creatures maker Annie Polland.
- Cable controlled movement mechanics. Mark Siegel, Sculptor/creature-maker/puppeteer, puppeteered the wampa's brows into making them move up and down into a mean snarl.

2. Carcass Bone

"The shredded flesh that the wampa chews," states Siegel.

- Latex rubber
- Gelatine
- Hot melt vinyl

3. Wampa Drool

"Slimy, gory stuff dripping from his mouth," adds Siegel.

- Methocel slime mixed with food coloring as pigment.
- Methocel is a food additive contained in mayonnaise, ice cream, Cool Whip, which makes them thicker in concentration," says Polland.

4. Wampa Fur:

- Traditional, old, fake fur. Just acrylic fibers.

According to Polland, "We were trying to match something that was put together in the 70's so we had to get the awful fur that matches it. Not the great wig hair and yak hair that Chewbacca was made out of."

- Sinew and muck layers, which dripped down his belly. "We worked in melted, white wax into the fur so it had frost all over it similar to frozen water," recalls Hall.
- Dirt and grizzle on fur with a tinge of yellow and red guts down his chest to make him look aged and like a carnivore.

5. Wampa Inner Suit

- Black spandex lining
- Foam paddings used as substitute for muscle layer

6. Ice Cave

Created by Giovanni Donovan, Aaron Haye, Wendy Morton, and Steve Walton.

- The infrastructure is made out of wood and pine
- Aluminum foil, which is "Thicker material that comes in a big white roll, much thicker than the stuff you get for your kitchen," says Hall. This material was laid out over the wood, stapled, and crinkled up into nice organic formations. It was then dripped with a two-part, yellow-colored, urethane foam that gave the cave that "wonderful, icicle-like texture."

So then, the question is...Who would want to be inside this suit for 4 to 5 hours on a hot, summer day?

Three stages in the development of the Special Edition wampa suit.



A Brave Soul In the Cold

"I volunteered right off the bat!" says Weed. "I was one of the five or six people who had been consistently doing creature type work in the model shop. It just so happened that I got connected on this show as the construction supervisor and so I ended up going to the meetings and talking with the art department."

"When I saw the storyboards and found out what we were doing, I knew I really wanted to do this just because I'd

This new version, which basically consists of four added shots, makes the wampa more scary, threatening, and puts Luke into greater peril.

been doing creature work for approximately 14 years," recounts Weed. "Actually, being the monster in the suit is the ultimate but I knew it was going to be a really uncomfortable, really hot, and, in a way, a really horrible thing to put yourself through."

Yes, but, if there was a project worth enduring horrible discomfort, this would be it.

Howie Weed went through days trying to figure out what kind of animal this was going to be because you never really got to see the wampa move in the original film sequence.

Drawing upon his creature library in the back of his

mind, Weed thought along the lines of some kind of real big, Ray Harryhausen-type comic book creature with arms extended and big, scary hands reaching out. Like the creatures many people grew up watching in *Clash of the Titans*, *Jason and the Argonauts*, and *The Seven Voyages of Sinbad*.

What you see in *The Empire Strikes Back Special Edition*

"The scene establishes the wampa a lot better than the original," says Siegel. "With just a few additional cuts, we now can see how dangerous the wampa can be, a huge bear-like creature that rips apart its prey and eats its flesh."

According to ILM's Don Bies, "George's rationale was that he felt Luke didn't look like he was in that much danger. The new shots involve the wampa hunched over the carcass of Luke's tauntaun, munching away. As Luke stirs awake, the wampa stands up and charges him."

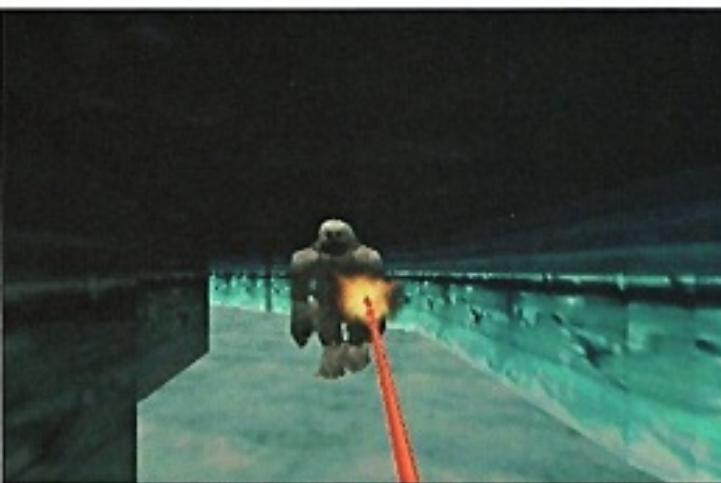
This new version, which basically consists of four added shots, makes the wampa more scary, threatening, and puts Luke into greater peril. "It's more fun!" adds Siegel. "It brings out the little kid in me who could never get enough of seeing the monster in old horror films."

As for our Howie, this filming was sort of his last "hoorah" inside a monster suit. "While making the suit, I was the Creature Project Supervisor making a transition into the digital creature world. But, it was a great movie to go out on. It was *The Empire Strikes Back*!" 

A shot of how the final wampa appears in *The Empire Strikes Back Special Edition*.

LucasArts takes on the Wampa

as told by Shadows of the Empire game creator, Jon Knoles



After LucasArts decided to make the beginning of *Shadows* mirror the beginning of *The Empire Strikes Back* on Hoth, they knew it would be fun to include wampas as enemies for the player to confront. They also knew of a couple of scenes cut from *Empire* which dealt with the wampa in more detail.

"We knew, for instance, of the scene where a wampa actually broke through into Echo Base and mauled a tauntaun (and possibly some Rebel troops) and a scene where Luke actually took over an auto-laser cannon and blast a wampa or two. The wampa filmed in this shot looked absolutely hilarious with a big fluffy face and metallic round eyeballs. We saw the picture in a Kodak shoebox Photo CD that Lucasfilm Ltd. provided us with some time ago."

Later on, in a shot that actually found its way into a trailer for *Empire*, C-3PO, while running to get to the Millennium Falcon, stops in front of a room marked with a yellow warning label where the Rebels apparently have contained the dreaded wampas. C-3PO tears the decal from the door and moments later, Imperial troopers rush into that chamber and of course meet their doom. [Discussed in detail last year in Anthony Daniel's New Wonder Column in SWI #29- ed.]

"For whatever reason this was cut from the film, we found it a great opportunity to include that chamber into our game, as we often include into our *Star Wars* games things that either never made it to the screen or were cut from the final print," says Knoles.

The player runs into a room where he can pick up some health or power

items, but these items are in cages with the wampas. So the player must shoot them or simply try to avoid them to get these items. In the *Shadows* game, a wampa can finish off the player with one or two swings of his giant arm, but it may take a couple dozen laser blasts for the player to bring down the wampa because they are so strong.

"Obviously we've taken a little creative license here, but that's sometimes necessary to make a game more fun and less predictable," states Knoles.

"We also thought that it would be fun to sneak a wampa into another level of the game where he's hiding in a rock cliff on the moon Gall. We colored him tan to camouflage him and hid him inside a cave, but he was so clever, he would always escape his cave and come out after the player, so he wasn't very hidden anymore."

LucasArts came up with a semi-plausible back-story for their fabled "cliff wampa," a relative of Hoth's most infamous inhabitant.

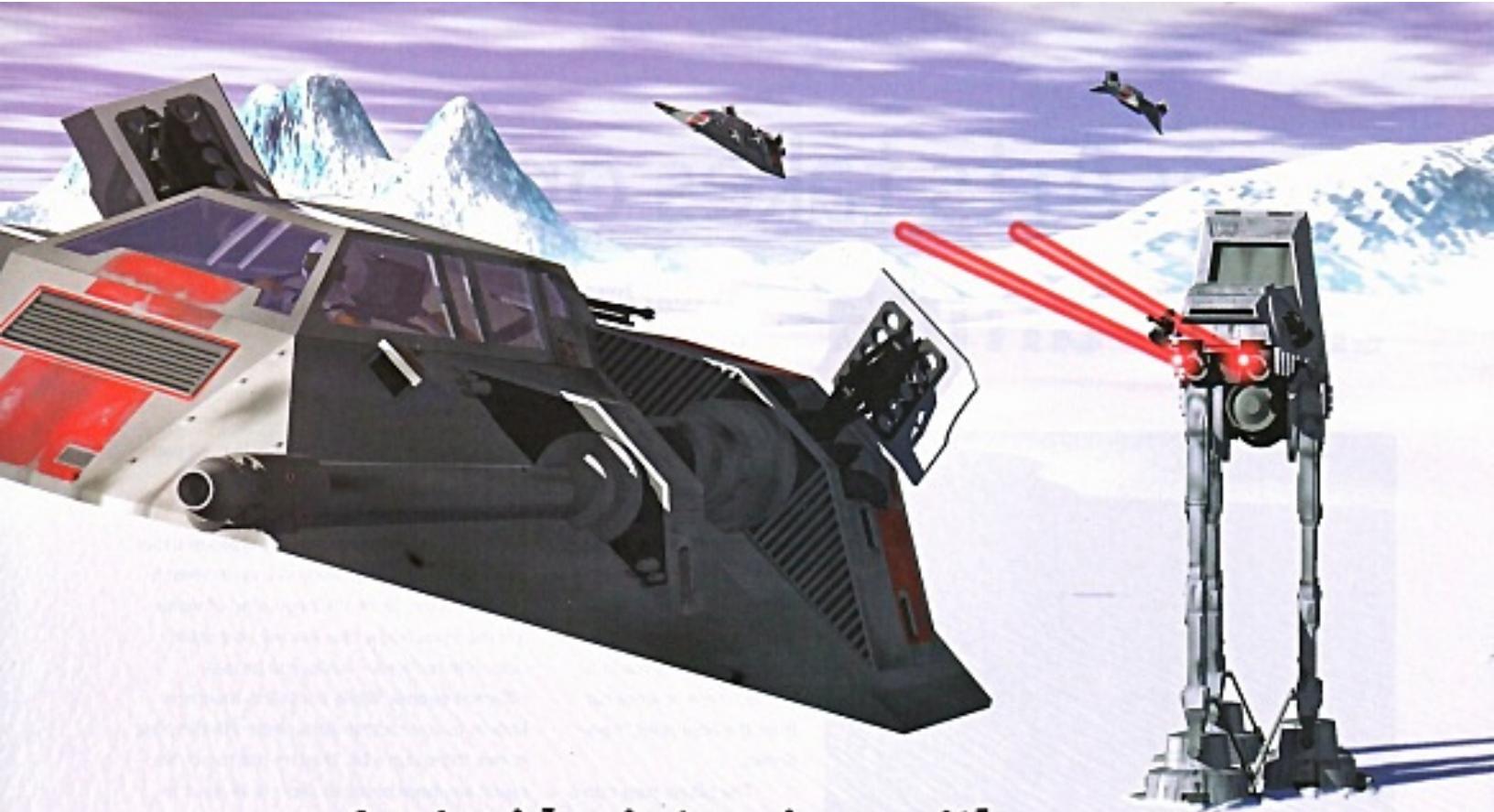
"The cliff wampa is actually the result of Imperial bioengineering. The Empire was so impressed by this powerful creature, who you'll remember did maul several of their vaunted stormtroopers on Hoth, that they managed to capture some and adapt them to various environments to be used almost like a vicious guard dog. The only trouble is that wampas are temperamental and hungry."

They'll maul anything or anyone in their path be they Rebel or Imperial."

But even without a story, the "cliff wampa" is no different than the types of tricks game designers have always done to stretch the fun factor. Since the beginning of video games, if you had a blue enemy, you could color him red and — viola, you have a different enemy. While LucasArts has been known to color a stormtrooper red in the past to mix things up a bit, they try not to do that much anymore because there is always the possibility that what they put in a game as an "Easter egg" (a hidden joke or surprise), someone else will work into a *Star Wars* novel or comic book and if nobody catches it and says "Oh, that was just a gag for the game," it becomes *Star Wars* canon when it was never meant to be. ♦



Ice wampas and cliff wampas attack in the Nintendo 64 *Shadows of the Empire* game.



An *Insider* interview with **Phil Tippett**

by Jamie
Painter
illustration by
Russ Kaiser

Special effects expert Phil Tippett has witnessed a profound evolution in the way films have been made over the past four decades. Tippett, who began his career as a stop-motion animator in the late 1960s, has successfully managed to ride the technological wave that has swept his field. While the demand for stop-motion animation has nearly become obsolete, this industry veteran and his company, Tippett Studio, have remained on the forefront of effects work.

Tippett—whose credits include the *Star Wars* trilogy, *Jurassic Park*, *Dragonslayer*, *Indiana Jones and the Temple of Doom*, *RoboCop* (1 through 3), *Willow*, *Howard the Duck*, *Ghostsbusters II*, *Coneheads*, *Honey, I Shrunk the Kids*, and *Dragonheart*—was first drawn to stop-motion animation as a kid growing up in Berkeley and San Diego, California in the 1950s.

As a child, he recalls being greatly affected by two films, in particular: Willis O'Brien's *King Kong* (which he saw on TV) and *The 7th Voyage of Sinbad*, the latter which displayed the stop-motion achievements of effects maestro Ray Harryhausen.

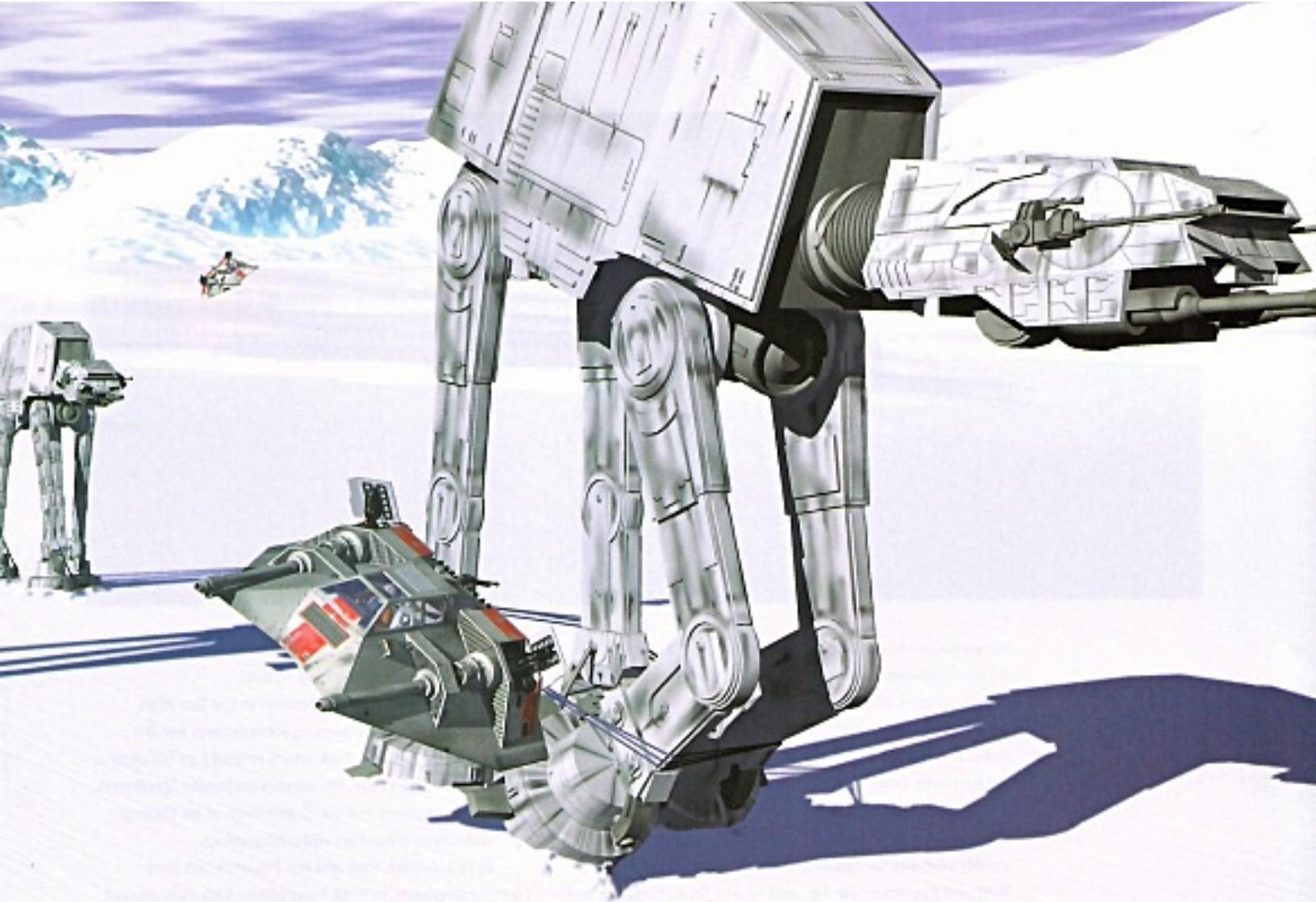
"I couldn't figure out how these effects were done, but I

knew I had to try to find out. From that moment on, it was a matter of figuring out how to construct, design, and find out the nuances of stop-motion photography," recalled Tippett from his Berkeley-based studio, where he is currently overseeing special effects for the upcoming Paul Verhoeven sci-fi thriller *Starship Troopers*.

Unlike most kids, he carried his fascination for these classic films further and began experimenting with stop-motion photography using 8mm film. In fact, most of his early education in the effects field was self-taught.

"I got my training in the garage," he said. "There were no effects periodicals at the time. Ray was very secretive and nobody else cared about this stuff—although there was one publication, *Famous Monsters of Filmland*, that would occasionally print photographs about this, but that was about it."

"The rest was figuring it out on my own until I was in high school and was able to contact a few practitioners of the craft—Jim Danforth and Dave Allen, who were working at a commercial facility in Hollywood at the time called Cascade Pictures. I connected with them and, through them, learned the craft of stop-motion animation and effects photography."



By age 17, Tippett had become a professional animator for television commercials. Setting aside his career for a few years to attend the University of California at Irvine, he returned to Cascade, where he met future Star Wars alumni Jon Berg and Dennis Muren. During his time at Cascade, Tippett helped animate *Poppin' Fresh*, the Pillsbury Doughboy.

As fate had it, Muren—who was hired to shoot the stop-motion scenes of the starships in *Star Wars*—would soon alter Tippett's course forever.

Recalled Tippett, "George Lucas had mentioned that he needed to do some insert shots for the Cantina sequence, so [upon Muren's suggestion] he hired a group of us that worked under the auspices of make-up artist Rick Baker at ILM. As it turned out, all of the people hired were part of this group at Cascade Pictures and we were all stop-motion animators. As George was coming by to see the Cantina creatures that we were working on, he saw some of my stop-motion work."

Impressed, Lucas hired Tippett and Berg to create the famous chess match between Chewbacca and R2-D2. According to Tippett, Lucas had initially planned to shoot the chess figures using live-action footage, but was later

swayed to utilize the magic of stop-motion animation.

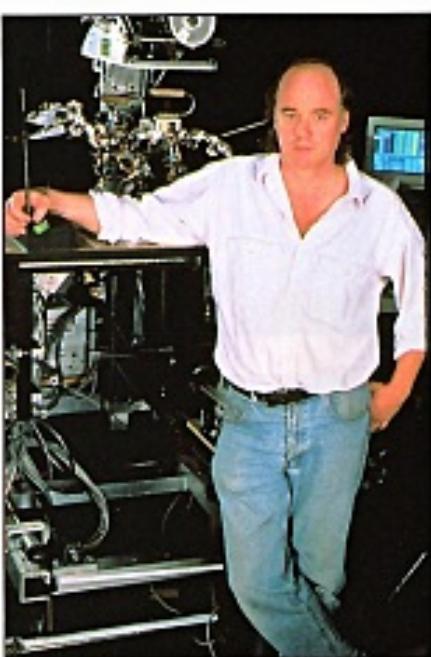
"I think George had another version of this chess sequence in *Star Wars* that was going to be done with people in outfits or masks," said the effects expert. "Futureworld (1976) had a hologram scene that had people in outfits, so George was wondering whether or not he should try to do it with stop-motion animation."

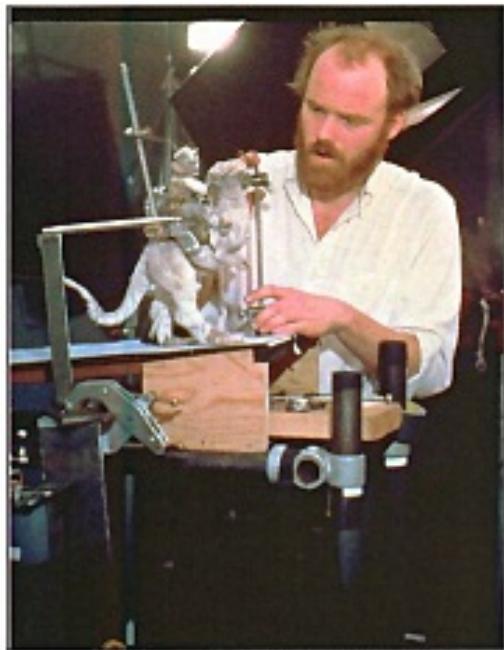
Luckily for Tippett, Lucas opted to go with stop-motion.

After a brief departure from ILM—during which time Tippett and Berg created effects for the low-budget Roger Corman film, *Piranha*—the two artists returned to ILM to work on *The Empire Strikes Back*. Among his contributions to the second installment in the trilogy, Tippett helped design the wampa ice creature and animated the Imperial walkers and the tauntaun.

Setting a new standard in stop-motion, Tippett and Berg also developed a

Phil Tippett, currently hard at work on the movie *Starship Troopers*.





technique to reduce the problem of strobing, a common problem inherent in stop-motion animation. By using computer-controlled motors to blur the motion of the manually-animated models during photography of individual frames of film, the team brought stop-motion animation to a new level of realism.

By 1983, Tippett was head of the Lucasfilm "creature shop," designing, developing, and constructing a wide variety of aliens for *Return of the Jedi*, including Jabba the Hutt and the rancor. For his work on the final chapter of the *Star Wars* trilogy, Tippett was awarded the Oscar for Best Visual Effects, having been nominated the previous year for his creation of Vermathrax Perforative, the mythological winged serpent in the medieval adventure *Dragonslayer*. For *Jedi*, Tippett also animated the bipedal Imperial scout walkers.

In 1983, Tippett left Industrial Light & Magic to launch his own studio, which has flourished over the past 15 years.

Of his association with ILM and *Star Wars*, he had only words of praise.

"I look back very fondly on that period. It was a very unusual, groundbreaking time," said Tippett. "George Lucas was so gutsy in starting up something like this. Dennis Muren and the others who were employed at Cascade Pictures—we found ourselves as department heads or in supervisory capacities after the first *Star Wars* film. It couldn't have been a better time."

His relationship with Lucas was equally pleasant. "George was always benevolent and a really good leader. He was pretty much

bankrolling the shows [on *Empire* and *Jedi*] so there wasn't any studio interference," added Tippett.

In addition to his contributions to the *Star Wars* legacy, Tippett's other crowning achievement was his effects work for *Jurassic Park*, which earned him his second Academy Award in 1994. His success on Steven Spielberg's blockbuster represented the culmination of his lifelong fascination with dinosaurs and paleontology.

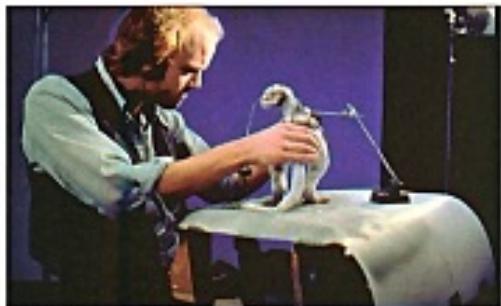
In fact, *Jurassic Park* was not Tippett's first time creating dinosaurs. In 1984, he originated his own project, an experimental short film entitled, *Prehistoric Beast*. Shot entirely in his garage, the 10-minute action drama depicts the now-extinct Cretaceous Epoch, which occurred 65-70 million years ago. Nearly two years in the making, *Prehistoric Beast* represented Tippett's first attempt at creating cinematic dinosaurs. The film aired as part of the 1985 CBS TV special, *Dinosaur*, for which Tippett was bestowed with an Emmy.

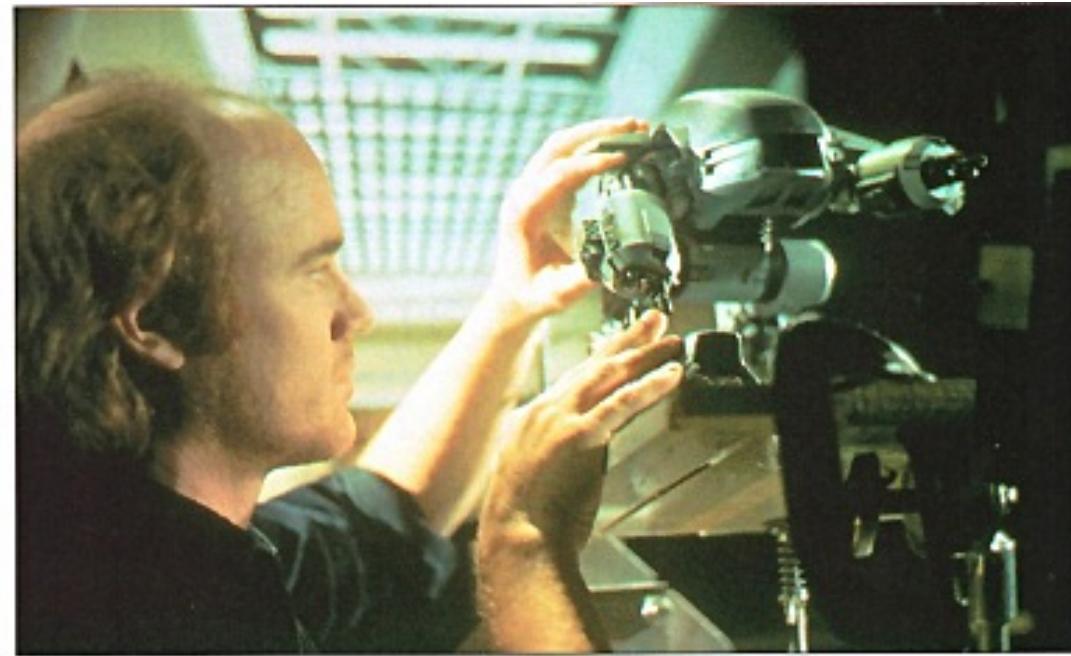
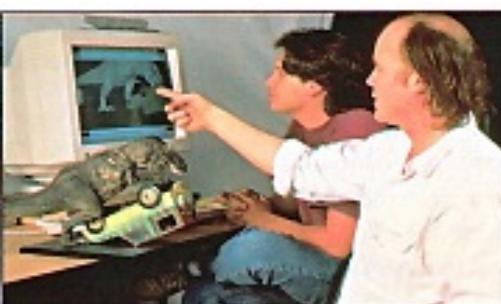
While Tippett was an integral part of the dinosaur design team on *Jurassic Park*, his role as a stop-motion animator was about to be altered. With the growing popularity of computer graphics imagery, stop-motion animation was on the verge of near-extinction. He needed to adapt to this new technology if he was going to remain a part of the film community.

Said Tippett of this dramatic change in the special effects world, "Emotionally it was very difficult because any time there's a technological change, when the new comes in, it has a tendency to suggest that all the practitioners of the previous crafts are obsolete. There was certainly a contingency of the 'New Age techno gurus' that wanted to try to sell themselves as geniuses and the rest of us as fools. That made things very emotionally awkward, but it didn't take much more than six or eight months to turn it around."

For *Jurassic Park*, Tippett spent two years collaborating with Stan Winston, Michael Lantieri, and ILM's Muren. The

Tippett brought to life the tauntaun, the wampa and the Imperial walkers for *The Empire Strikes Back*.





end results were some of the most stunning special effects ever seen on film. While the dinosaurs on view in the film are either Winston's live-action, full-scale props or ILM's digital imagery, Tippett provided a key tool for creating realistic movement, particularly in bringing to life the giant *Tyrannosaurus Rex* and the terrifying *velociraptors*.

"Steven was very concerned about getting the dinosaurs sanctioned by the paleontological community," claimed Tippett, who for years had studied the behavioral aspects of dinosaurs. "He knew that he had a monster movie on his hands but he wanted to try to give it some background and depth. So there were a great deal of techniques that we employed to try and make the behavioral background of the creatures more realistic."

In addition to working with Spielberg and Winston on the set to help choreograph the action, Tippett's studio designed a "dinosaur direct input device," which he describes as a "motion-capture device that allows stop-motion animators to manipulate a skeleton that's in the configuration of a dinosaur." Simply put, he found a way for stop-motion animators to communicate via the computer.

Having made a successful transition into the digital age, Tippett has mixed feelings about the technological advancement of special effects. On one hand, computers open up more possibilities for animators. However, what was once accomplished by a few good men, now requires a virtual army of technicians.

Said the special effects veteran, "Computer animation is extremely labor intensive and requires more people and a larger community of folks. It's technically oriented to the degree that for a large production it requires a complete studio setup. When I broke away from ILM to start my company all I needed was a camera and 1,500 feet of warehouse space. Now I've got many thousands of feet and 100 employees. So it's a very different set up. Stop-motion work was a very viable, relatively low-budget technique, while the computer graphics stuff is inordinately expensive."

One of his fears is that high-tech special effects are over-saturating the film market and what was once mind-blowing entertainment is now becoming common-place.

"I think the danger is that the proliferation of all these theatrical features create a climate that's like television or magazine culture where there's so much stuff and nothing is special," he commented. "The week after a \$100 million release comes out, another \$100 million release comes out. It's not memorable. Whereas with something like *Star Wars*, it stuck in your mind for weeks, months, or years after you saw it the first time."

While stop-motion animation is no longer a popular tool for the creation of motion picture effects, this art form still retains a place in the film industry. Such filmmakers as Tim Burton (*Nightmare Before Christmas*) and Oscar recipient Nick Park (*Close Shave*) continue to use stop-motion in their projects. For those interested in becoming stop-motion artists, Tippett stressed the understanding of photography, lighting, construction, continuous motion, and above all else, concentration.

"Sometimes a shot can take days and you can be animating for 15 hours at a stretch. If you make one mistake, you have to do it all over again," said Tippett, adding that modern technology has aided animators with such helpful tools as video recorders.

As for the theatrical release of the *Star Wars Trilogy Special Edition* this year, Tippett said that he was not involved with any of the updates that were made, nor is he planning to work on the new *Star Wars* films. However, he is looking forward to experiencing the magic of these films as an audience member, and not as a special effects artist.

"It's really hard when you're working on these things to enjoy them," he said. "At the time, I was just worried about the work. Now that I have kids and looking back 20 years later, I can sit back and enjoy them. So I'm looking forward to seeing the *Star Wars* pictures and not working on them." ♦

Tippett at work on *Jurassic Park*, his own short film *Prehistoric Beast*, and *Robocop*.

It's Cold Outside!

The First *Star Wars* Customizable Card Game World Tournament

It's a long way to the top if you want to rock 'n roll with world's best Star Wars Customizable Card Game players.



This past December, barely a year after the wildly popular card game was first released, Decipher Games Inc. invited the world's best players to the lush, snow-capped, mile-high plus village of Vail Colorado for the ultimate *Star Wars* Customizable Card Game (or SWCCG) showdown. The First Annual SWCCG World Tournament, as it was officially called, contained some 32 regional finalists who battled their way through rigorous qualifying tournaments in the fall. The grand prize was an all-expensed paid trip with David West Reynolds to visit the original location sites for the filming of *Star Wars* in the North African country of Tunisia. The competition was brutal, and the many stories the players had to tell about how they reached the world tournament was almost as interesting as the final results.

Vail Colorado was chosen as the site for the showdown because of its close proximity to the *Star Wars Insider*/The Official *Star Wars* Fan Club in Denver, and also for its uncanny resemblance to the ice planet Hoth—the Decipher SWCCG expansion set released just prior to the

tournament (but not included in this year's tournament play). The match was almost thwarted by a huge snowstorm that shutdown Vail Pass for 12 hours on the day that the finalists arrived—evoking reminiscences of the arduous blizzard-plagued location shoot for *The Empire Strikes Back* in 1979.

The coolest thing about SWCCG tournament play, besides frosty weather, is that it's the closest thing to a bona fide *Star Wars* sporting event. The game combines intense strategy and tactics with knowledge of the *Star Wars* universe and the atmosphere of tournament play has more in common with a chess match or a tennis tournament than the kind of card games most people are used to. It's no coincidence that all the finalists were big *Star Wars* fans, who had worked hard to earn a spot among the final 32.

The geographic region with the most finalists was California. Although California had only two qualifying tournaments, won by James Floyd and Kevin Reitzel (who was the number one ranked player coming into the tournament), three other Californians went and won tournaments in other states after not qualifying in their home state. Paul

Feldman of Turlock California drove all night to Seattle in order to win the Seattle Regional to qualify. Paul Heuer of Santa Barbara California won Nevada Regional and Carl Hardy of Oxnard won the Arizona Regional. All agreed that the stress and travel was well worth the effort for a shot at the big dance—and the chance to be crowned king of the SWCCG world.

Ross Renaud of Ottawa, Ontario actually had some trouble crossing the border. Ross' plane was late making his connections and he had little time to go through customs.

"My history with customs is that a few years ago I had said something to a US customs agent that I was going down to the US to see a *Star Trek* exhibit at the

Smithsonian and they ended up taking my whole car apart. So I was worried about telling them I was going to play *Star Wars* cards in Colorado. I thought they would think I was a major drug dealer or something."

Ross, who develops community programs and administers a pre-school for the City of Ottawa, was stunned when the customs officer took him aside upon learning his reason for visiting Colorado. The officer ended up grilling Ross for 15 minutes with questions about how much his old Topps *Star Wars* cards were worth.



and where he could sell them, Ross missed his flight, but still managed to arrive at the competition in time.

Those who had traveled the farthest included Sergio Domenec of Madrid, Spain, Bjorn Sorgjerd of Trondheim, Norway, Terry Lyons of Ormond, Australia, and Jindrich Nepevny of the Czech Republic—all of whom were making their first visit ever to the United States.

"I'm surprised at how good the competition is from outside the United States," said Kyle Heuer. It was clear the international finalists were playing to win, and not here on a ski vacation.

The youngest player was Rusty Van Tuberger of Monkton, Vermont, who had won

which means that in the first round each player plays 8 games lasting an hour each. The matchings start at random and the are seeded in each successive game, so play only gets harder if you win. If neither player has won outright after an hour the person with the most cards left wins. Card differentials are carefully tracked and build up a cumulative tie-breaker for players who have won the most matches at the end of the round. This allows for some exciting play where players can stage amazing comebacks and your entire fate can hinge on one card differential.

The come-back kids of the first day's play were Sergio from Madrid and Rusty from Vermont. Each had lost initial matches and come back, but only Sergio managed to sneak

longest lasting second round match between Kevin Reitzel and Wayne Martinez of Plano, Texas. Kevin won but his cumulative card differential was eleven short, which meant Raphael Asselin of Quebec would be the second finalist.

The two championship matches were intense, with the entire playing field standing on chairs and examining every card played. Bjorn took the first game by nine cards, but Raphael came back and won the second game by twelve, giving him a three card edge and the World Championship.

"I can't believe I did it," said Raphael in heavily French-accented English, as he was presented with Rebel Symbol plaque from Decipher President Warren Holland.



the Boston Regional. Only 15, Rusty said he wasn't even the youngest player at the Boston Regional. Of the games Rusty says, "I like the realism of battles. There are so many different things you can do."

Was it cool to be the youngest player at the World Tournament?

"Yeah, I guess," said a non-plussed Rusty—ready to do battle.

The tournament format is Swiss style,

into the second round. Decipher provided great live coverage of the action while it was unfolding via their web site, including photos and play by play commentary—which was eagerly received by a throng of SWCCG fans on the internet, all rooting for their hometown player.

As the competition approached its final stage Bjorn Sorgjerd was the first to qualify for the finals. Several player's fates hinged on the

"The Circle is Now Complete," read the scoreboard of the Final Duel. It looks to be a cold day before enthusiasm for the Star Wars Customizable Card Games subsides. You can bet the Californians, and many fresh faces from all over the globe will be back for more next year, as the world's best players throw down again in the 1997 World Tournament. ♦

SWCCG Strategy from Ross Renaud



Don't be afraid of trying something new. Having something that no ones ever seen before will give you an edge.

Big characters are good. It's fun to have Luke and Leia run-

ning around. But you shouldn't be afraid of using "Rebel Guards" or "CZ3s" instead of an "Obi-Wan Kenobi". When I started tournaments most of my cards were common. It wasn't until I started winning tournaments that I got rarer cards. There are a lot of common cards that are very powerful.

I like the "Comlink" and "CZ3" from the Premier set. They allow you to throw a curve ball at your opponent. It's sort of like a surprise attack, an ambush. "I Find Your Lack Of Faith Disturbing,"

which can triple your damage to an opponent if they make the mistake of attacking you. Most people aren't prepared for these interrupts they just expect you to have big powerful cards.

I also like using "Surprise Assault" and "Counter Assault". Learn your interrupts. Most of the kids want a big character. You can have decks with a bunch of small characters with a bunch of tricky interrupts that can alter things to your advantage and opponents can't prepare for that. ♦

A long time ago, during a glorious time in our nation's history called the 1970s, in a galaxy known as Times Square, an idealistic dreamer from the remote town of Johnsonburg, Pennsylvania, entered a darkened movie theatre and discovered his true destiny.



meco

AND OTHER GALACTIC FUNK

Just like Luke Skywalker, the farm boy from the desert planet who used his Jedi powers to help unite the star system, Meco Monardo, the innovative musician/producer, triumphed by acting on his vision to unite the two most powerful phenomena of the time — *Star Wars* and disco.

And just as Luke became the hero of the Rebellion by destroying the Death Star, so too did Meco — who recorded only under his first name, even though his full name, Meco Monardo, could just as easily belong to any bounty hunter or bureaucrat on Bespin — rocket to the top of the pop culture universe as if propelled by the Force itself.

"I was completely bowled over by the film," recalls Meco. "I had never seen anything like that coming at me so quickly and so beautifully done."

The next day, Meco was on the phone to Casablanca Records, and a mere 10 weeks later the company released the "Star Wars Theme/Cantina Band" single, Meco's ingenious disco reworking of John Williams' instantly classic orchestrations.

The dance floor was never the same. By October, the song hit Number One on the Billboard pop chart, besting the likes of K.C. & the Sunshine Band, Fleetwood Mac — and John Williams, whose own single of the *Star Wars* "Main Titles" peaked at No. 10. Meco's song also made it to Number Eight on the R&B chart, paving the way for later hits from *The Empire Strikes Back*, *Return of the Jedi*, and other movies and television shows.

Now, Meco's legacy has

by Scott Chernoff & Jon Bradley Snyder



Above: Meco in the studio making *Star Wars* boogie. Right: Artwork from the famous "Star Wars and other Galactic Funk" LP.





returned, sparked by long-building fan interest and, of course, the release of the *Star Wars Trilogy Special Edition*. In February, Polygram unleashed *The Best of Meco*, collecting a treasure-trove of old favorites, and last year Rhino Records re-issued 1981's *Christmas in the Stars: STAR WARS Christmas Album*, Meco's Yuletide concept album.

The release of both CDs has reawakened interest in the 57-year-old artist, who also hit the charts with disco interpretations of themes from *Close Encounters of the Third Kind* and *The Wizard of Oz* and would go on to produce the first album by new age goliath Kenny G.

The unassuming Meco, who looks more like your friendly family dentist than a rock star, became, in the words of A&M Records A&R representative Jonathan Anderle, "a brand name you could trust" when it came to movie music. A self-described lifelong Meco fan, Anderle points to the recent success of the "Grease Megamix," a 12-inch dance mix of songs from the 1978 John Travolta-Olivia Newton-John musical that recently became a Top 20 hit. "Meco paved the way for that," the exec says.

In fact, Meco was already an accomplished, classically-trained session musician (he plays keyboards and trombone) and producer when he first saw *Star Wars* that fateful Wednesday, May 25, 1977. But even though he had already seen two of his productions (Gloria Gaynor's "Never Can Say Goodbye" and Carol Douglas' "Doctor's Orders") bask simultaneously in *Billboard's* Top Ten in late 1974, Meco was not looking for his next blockbuster project when he stepped into that Manhattan movie theater to see George Lucas' little space fable.

"I went as a big fan of science fiction films," Meco recalls, "and I was completely bowled over, from the first image to the last image, and by the story. It was 11 o'clock in the morning that I went, and I had a session after that, so I had my trombone with me. When I walked out of that theater and stepped into the sunlight, I was still totally mesmerized."

"I went again, that same day, after my session, and this

time, I absorbed more," he continues. "Quite frankly, after the first time I went, I couldn't remember one note of the music, because it was just so much. But I saw it five more times over the course of the next few days, and each time I heard the music more."

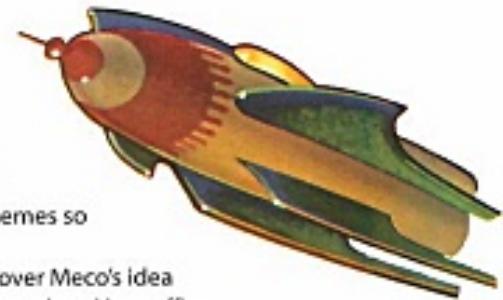
And that's when it hit him.

"I told [Casablanca president Neil Bogart], 'I've seen this movie, and I think it's going to be the Number One movie of all time, and it's the greatest movie I've ever seen,'" Meco recalls. "He said, 'I saw it, and I agree. So what?' I told him there are great themes in there, and he said, 'I didn't hear any music.' So I told him I didn't hear any the first time either, but there's unbelievable music. This was the heyday of disco, so I said, 'People are not going to forget this film. Let's do these themes so now you can dance to the movie.'"

Bogart took just a few days to mull over Meco's idea (and, no doubt, *Star Wars'* stellar opening weekend box office take) before he gave Meco and his producing partners Tony Bongiovi and Harold Wheeler the go-ahead. The trio, abetted by a 75-piece orchestra, recorded *Star Wars and Other Galactic Funk* in just over three weeks.

The resulting album features an 18-minute suite of Williams' themes with sharp, snappy disco arrangements, as well as the Number One single that combined the movie's main theme with the popular melodies of Figrin D'an and the Modal Nodes, otherwise known as the Cantina Band. "It sounds like there are synthesizers on it," he says of the album, "but they were all tape tricks, except for R2-D2. Today, they would do all that on a computer." In fact, it took Meco and his partners eight hours to recreate a believable R2-D2 sound, he says.

The *Other Galactic Funk* referred to in the title consisted of a loopy drum beat (played by some high school youths Meco discovered in Central Park, along with Meco's own distinctive disco arrangements. "I made a deal over the



Darth Vader visits a Meco recording session.



in a blaze of glory, was co-producer Tony Bongiovi's cousin (and hadn't yet changed his name). "I had other people lined up to record, but none of them sounded young enough," Meco remembers. "He was 17, but I told him to sound even younger. That was the first time he ever went into a studio to record. He didn't even have his band at that point."

But despite the singing talents of Anthony Daniels and the future lead singer of Bon Jovi, *Christmas in the Stars*, like its televised precursor "The Star Wars Holiday Special," did not have the Force with it. "It came out with high expectations," Meco says. "They printed 450,000 copies, and we were expecting to sell 2 million that first year. Then, in the first part of December, RSO Records, which was the official record company of *The Empire Strikes Back*, went out of business. There was no follow-through, no company to handle the orders. They sold 250,000." That was an amazing amount considering the album had zero promotion. It turns out RSO, famous as the record label of the Bee Gees, was being sued by the chart-topping trio. Rather than respond to the Bee Gees' suit, RSO abruptly declared bankruptcy to avoid payment, leaving artists like Meco in the lurch.

By 1983, when *Return of the Jedi* was due to be released, Meco had one more Top 40 record under his belt, with *Pop Goes the Movies*, a 1982 album that featured Meco's interpretations of music from films such as *Chariots of Fire* and *M*A*S*H*. There was even a 1982 album of Meco's "impressions" of the cult classic *An American Werewolf in London* (whose director, John Landis, told Meco — whose name is actually a lifelong nickname for Dominic — that before he met him he had assumed "Meco" was a Japanese band). 1982 also found Meco co-producing the first album by a budding sax superstar named Kenny G (Who later made a brief guest appearance on Meco's *Jedi* album.)

But the Galactic Funkmaster knew he would have to face his destiny by completing the triangle and returning to the saga with which his musical career had become forever entwined.

There was only one problem: when he saw *Jedi*, Meco realized there wasn't enough new music in the movie to fill an entire album without ripping off fans by rehashing the same old songs again. So he released the Arista Records LP *Ewok Celebration*, padded out with music from the likes of *Flashdance* and *Simon & Simon*, and just two new Jedi-

inspired songs: "Lapti Nek," based on the old song performed by the Max Rebo Band pre-Special Edition, and "Ewok Celebration," which features an Ewokese rap by old-school rap all-star Duke Bootee.

"Rap was just starting to happen," Meco says, "so I said, 'Let's do a rap in the language.' Still, he was careful to have Booty throw in buzz words like *Darth Vader*. "You can't just be talking in a foreign language, because nobody's going to care," he says. "But after a while, you get the idea of what he's saying because of those key words."

The "Ewok" single made the charts, but it wasn't as successful as its predecessors. That disappointment, combined with the then-tepid sales of the Kenny G album (which has since gone gold), may have contributed to Meco's decision to retire from the music industry in 1985, dealing a crushing blow to a galaxy of fans.

"I was completely satisfied with what I did," Meco reflects. "There aren't many people who have Number One records and platinum-selling singles — and even fewer do it with instrumental music. I figured the Meco thing had run its course." Still, considering the success of Kenny G on subsequent albums, Meco concedes, "It was a slow period, but in retrospect, I may have retired too early."

Still, the self-imposed exile didn't last long. "Retiring at an early age is not fun," Meco says from his office in Ft. Lauderdale, Florida. "I stayed retired for three or four years, and then I needed to do something, something exciting, something different, and I became a commodities broker. And that's what I do now — I'm a licensed commodities broker. I sell commodities. It has the same kind of excitement as the record business, in the sense that you do something one day, and it may turn out to be a hit, or it may turn out to be nothing. I'm enjoying it a heck of a lot."

The excitement of seeing his music re-released still leads Meco to reflect on that seminal movie-going experience he had in 1977 that changed his life forever. "There was nothing else like it out there," Meco marvels. "The whole concept when George Lucas did *Star Wars* was so magical that 20 years later it's still here."

And even though disco isn't still here 20 years later, *Star Wars* is — and will always be thriving. And so, as destiny would have it, will Meco.

Hey, two outta three ain't bad. ♪

The Dark Lord of the Sith
leads Meco's orchestra in an
early 80s publicity photo.



STRAIGHT FROM THE HORSE'S MOUTH

BY BOB COOPER

Star Wars STEP-BY-STEP



After a long wait following the publication of *Star Wars: Heir to the Empire*, Dark Horse Comics will finally be releasing the six-issue adaptation of Timothy Zahn's second Thrawn novel, *Dark Force Rising*, beginning in May. Once again, writer Mike Baron has crafted an energetically succinct script that pares down the 439-page novel to 144 comic book pages. The art chores have been passed on from the French team of Olivier Vatine, Fred Blanchard, and Isabelle Rabarot to the All-American team of Terry Dodson, Kevin Nowlan, and Pamela Rambo — with Terry pencilling, Kevin inking, and Pam handling the blue-line colors.

With a number of unusual creative and production elements involved, I thought this might be a good opportunity to let you in on some of the secrets behind the making of this comic-book series, beginning with Mike Baron's scripting.



Preliminary Script

Figure A shows an example of Mike's unique "thumbnail" method of scripting a comic-book story (in this particular case, *Dark Force Rising* #1, page 3). Many writers utilize rudimentary layouts, or thumbnail drawings, in addition to a standard script, to help them convey their visualization of the comic-book page to the artist, but Mike relies on his thumbnail depictions alone, along with the bits of preliminary dialogue scribbled in the margins, to help him determine the layout of



each page of the comic. Mike developed his technique over many years of scripting comics, beginning in the early 1980s with his and artist Steve Rude's own popular creation *Nexus*. In many respects, this technique mirrors the production of storyboards prior to the filming of a movie. The director can use the storyboards as a visual "map" of how the eventual filming should progress — just as Mike's thumbnails provide a suggested visual map of how the comic story could be developed.

The advantage of working with this type of visually oriented preliminary script is that it gives the penciller a good starting point with which to begin laying out each page of the comic. The penciller can choose to take Mike's thumbnail sketches with a grain of salt, or follow them religiously. As you'll see in the following sections, penciller



Terry Dodson chose to actually follow Mike's "storyboards" relatively closely.

Pencils

Our first attempt at putting together an art team for *Dark Force Rising* culminated in a dream pairing of comic-book veteran Gil Kane and inker supreme Kevin Nowlan. Both gentlemen had expressed a desire to work with one another, having never gotten the chance to do so on a project before this, and so when the winds of fate happened to blow both of them into my office (telephonically speaking) at just about the same time and under exactly the right circumstances, I was ecstatic that we would be able to field an art team that would be able to continue the tradition begun with Olivier Vatine and Fred Blanchard on *Heir to the Empire*. Having grown up reading comics drawn by Gil, I was more than thrilled as I began receiving the first pages of pencils turned in by him. But alas, as it turned out, Gil was not able to continue on the project. Though none of Gil's pencils will make it into the final comic series, just for fun, take a look at **Figure B** for an example of some of Gil's classic rendering, taken from the same page 3 of *Dark Force Rising* #1. As luck would have it, though, we found artist Terry Dodson right here in our own Oregon backyard to pick up the pencilling on the series, and the results of Terry's finely realized vision of the Star Wars universe are shown in **Figure C**. This page follows scripter Mike Baron's thumbnails fairly closely, though you'll note that Terry's added a substantially more dynamic page layout to make things interesting. Also note how Terry's taken the very rudimentary scene descriptions provided by Mike in his thumbnails and crafted

a number of interesting and varying perspectives and camera angles to break up the monotony of a fairly static page, while still maintaining the all-important story flow.

Final Script

Once Terry finishes the pencils for an issue, copies are sent back to scripter Mike Baron in Wisconsin, who then compares the pencilled art to his original vision as laid out in his thumbnails. He now has the opportunity to readjust exactly what dialogue to place into which panel, based on how Terry has laid the pages out and how the characters are oriented in relation to each other in each panel. Mike will typically in short order send back two items: 1) a very bare-bones final script (see **Figure D** for an edited version of the final script for issue #1, page 3) that provides labelled dialogue for each character on each page, and 2) copies of the pencilled pages with visual references as to the preliminary placement of the balloons and captions on each page (i.e., "balloon placements").

For example, near the top of the page in **Figure D**, you'll see the circled letter "B," followed by "Mara: asked if we should get going." This is an indication for the letterer that Mara Jade's dialogue balloon in panel 2 should be lettered as follows: "I ASKED IF WE SHOULD GET GOING." Each of the lettered bits of dialogue (or captions) corresponds to the balloon or caption indicated on the page of "balloon placements."

Balloon Placements

Ideally, the penciller takes into account the possible placement of balloons and captions while drawing each page — in order to minimize the amount of important artwork that gets covered up by the balloons and captions. With comics as dialogue-intensive as the adaptations of Zahn's novels, we can't always get away from covering up bits of Terry's wonderfully detailed artwork. The trick is to make sure that the important bits — the part of the artwork that helps to carry the action from panel to panel, and provide the dynamic representation of the characters speaking the dialogue — are covered as little as possible by the balloons and captions. You can see in **Figure E** that the second panel is a somewhat dialogue-heavy panel; the art of balloon placement encompasses not only covering up





a minimum amount of art, but more importantly, making sure that the dialogue flows properly from speaker to speaker as the writer had intended — and as the reader will be able to ascertain while scanning the page. Given the two primary areas of "negative space" that artist Terry Dodson has left in this panel — the upper left and lower right corners — it seems to be an easy job of placing the balloons spoken by Mara Jade and Talon Karrde in the proper order: Mara (B), Karrde (C), Karrde again (D), then Mara (E), then Karrde (F), and finally Mara (G). Although, as we'll see, having a writer or editor guess at how well a balloon will fit in a given space, and actually drawing and lettering that balloon are two completely different things ...

Letters

Copies of the final script and the balloon placements then are sent off to letterer Ellie de Ville in England, along with full-size photocopies of the pencilled artwork. In the case of issue #1 of *Dark Force Rising*, in order to save time in an already tight schedule, Ellie was asked to ink the letters on vellum overlays that will then be married to the colored art at the scanning and separation stage of the production process. **Figure F** shows Ellie's lettering for issue #1, page 3. Note her solution to the dilemma of fitting a total of ten

balloons in panels 2 and 3: she's moved the first two balloons spoken by Mara Jade and Talon Karrde from the second panel to the first, with tails pointing at Karrde's cruiser, the *Wild Karrde*. This frees up enough space in panel 2 to fit balloons D, E, F, and G, as well as balloon H, which had been placed in panel 3 in the balloon placements. As it turns out, this is a much more economical use of the negative space available in all three panels — and shows that despite how simple lettering appears on the surface, it is indeed a true art unto itself.

Inks

Concurrently to Ellie's work on the letters, the actual artboards with Terry's pencils are sent off to Kevin Nowlan in Kansas for inking. To understand the role of inker — and better yet to understand the difference between a good inker and only a competent one — compare **Figure G**, showing Kevin's final inks, with **Figure C**, Terry's pencils. Because of the "tightness" of Terry's pencils, Kevin has done nothing more than basically trace over Terry's lines with ink, adding very little embellishment to the already clean lines. And yet, through the judicious use of cross-hatching,

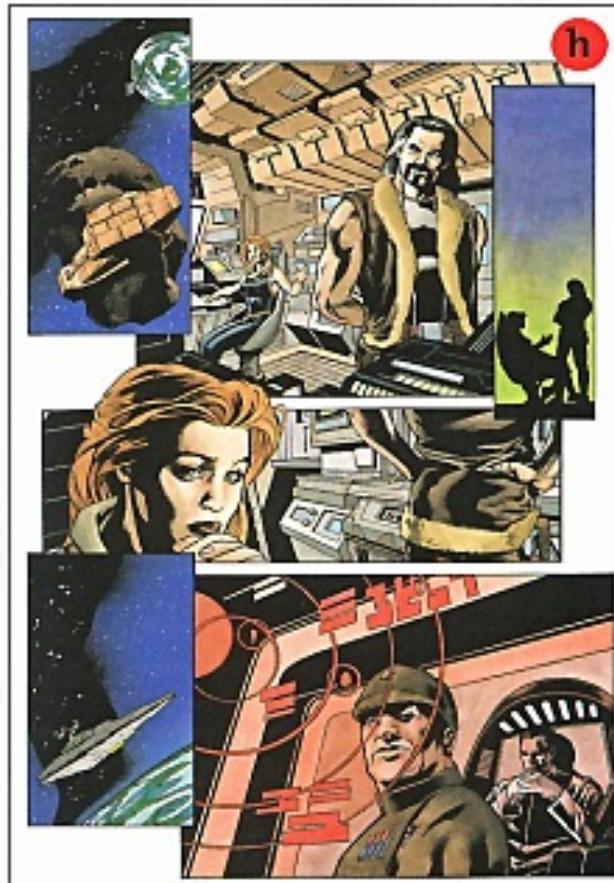
feathering, and the "spotting" of areas of solid blacks, Kevin has brought out a depth and vitality to the page that couldn't have possibly existed in just the pencilling stage.

Colors

When Kevin's inks arrive back at Dark Horse, they are used to make a set of blue-line coloring boards in preparation for the coloring process. This involves the actual creation of a film negative of the inked art, which is then used to create 1) a non-reproductive blue-line image of the art on a new piece of artboard, as well as 2) a black-line image of the art on an acetate overlay. The acetate overlay is affixed to the top of the blue-line board, so that what we end up with is a set of second-generation artboards to add color to that don't directly include a black-line image of the actual art. The finished colors by Pamela Rambo for issue #1, page 3 are shown in **Figure H**. The image that you see here has been scanned with the colored artboard and the black-line acetate overlay married together.

The last procedure involves actually marrying this color scan with the vellum lettering overlays. Finally, at this point, we're ready for the creation of the final film for printing. Wheee! And you thought making a comic book was a simple process!

Star Wars: Dark Force Rising, a six-issue monthly comic book series from Dark Horse Comics, with script by Mike Baron, adapted from the novel by Timothy Zahn, and art by Terry Dodson, Kevin Nowlan, Ellie de Ville, and Pamela Rambo, will begin shipping in May.



Pistols are Red, Collectors are Blue,

'CAUSE THE PLASTIC IS TURNING A TERRIBLE HUE

I assume that you've all seen the *Star Wars Trilogy Special Edition* by now. The films really rock! And I assume that you've also seen the one or two new pieces of merchandise that licensees have been putting on the shelves—from beautifully sculpted action figures to sharp-looking vehicle miniatures to really cool kids pajamas. And that doesn't include all the great premiums that were out there from Taco Bell and Pizza

Hut worldwide, along with some

Kentucky Fried Chicken items outside the U.S. plus the Pepsi send-away posters and so on.

What a great time to be a *Star Wars* collector—a time when the title of this column is truer than ever. Because you really do

have to scout the galaxy to find all the really neat trilogy stuff. And since it's difficult to get it all by yourself, a little trading with your friends, or through the mail, or via the Net is an absolute necessity. It's that human contact and the fun of swapping that makes this hobby really great. The first time around, I became pen pals with fellow collectors across the U.S. and around the world, and many of these relationships have blossomed into true, long-lasting friendships. That—and the stuff, of course—is what collecting *Star Wars* memorabilia is all about.

Now, on to your questions.

Why is the Kenner heavy blaster pistol colored red-orange instead of the original color?

Brendan Dolan
Eau Claire, WI

And why is the stormtrooper rifle white? Unfortunately, we live in an era that is a lot more complex and perhaps even more dangerous than just two decades ago. There have been cases where police have accidentally fired at shadows with guns that turned out to be kids with toy pistols. So because of legislation, and out of safety concerns, manufacturers are making guns for kids in bright colors so that they can't be mistaken for real ones. This is especially important for the Star Wars weapons, since the props were based on real guns. However, some collectors who only want to display the new guns have taken to spray painting them black.

I'm a 14-year-old *Star Wars* fanatic. Last Christmas I decided to do a little decorating of my own, so I displayed all of my figures by hanging them on our Christmas tree—including Princess Leia and the rare Ben Kenobi.

Austin Parker
Morton, IL

Nice looking tree, Austin. Of course, I might have been even more impressed if I had seen a bunch of loose figures—including Princess Leia—dangling from every bough.



A black Han Solo blaster ray from a more civilized time...





I've recently begun cataloging my *Star Wars* collection, the centerpiece of which is a complete set of Kenner action figures, loose and otherwise. While grading my doubles I noticed that many are showing signs of deterioration.

What I find most irritating is the tendency of some figures to become oily, even tacky on the surface. I've attempted to remedy this by wiping them with a damp cloth, but to little effect. I dare not use any cleaning solution. Worst of all, the head of my packaged Imperial Gunner is enveloped in a fuzzy film. Discoloration also plagues many of the figures. Some whites are now a dingy yellow while the same toy has other white components that look new. Similarly, I've watched the Luke Stormtrooper bubble slowly evolve from clear to a foul-looking tint. The toys have been stored in a variety of ways; all were treated to moderate temperatures and carefully kept from direct sunlight. I'd like to know the reason for these flaws and whether or not they can be corrected.

Stephen M. Appleby,
Irwin, PA

I'm afraid that I can't provide much solace other than say you aren't alone. Action figures, like so many other toys made in the last 45 years, are made of plastic that was never meant to last. Different batches of plastic—even on the same figure—react to the elements in different ways. Hence my original Princess Leia action figure still has stark white legs, grayish white arms and a decidedly yellow torso—on the front only. Dirt, sun, fluorescent lights, household chemicals and temperature extremes are all enemies of modern toys and their packaging. The only thing I have had some success doing is removing the tacky surface feel of loose action figures by cleaning them with a warm solution of Ivory soap and water. While I store my

boxed figures in inert Mylar bags and then in long comic boxes, I find that some plastic bubbles still turn yellow while others are as clear as the day I bought them. I'd welcome the suggestions of any readers who have found a better way to preserve their figures.

I recently noticed that the new *Star Wars* action figures come with short lightsabers compared to the original longer lightsabers. What happened?

John Steffens
Omaha, NB

A couple of things took place. The longer sabers were a bit awkward, they looked a little too large for the figures, and they tended to droop a little at the end. So Kenner changed them after the initial run, which has meant that variation collectors seek figures with lightsabers of both lengths. There are even some who seek the transitional packaging: Short lightsaber in a long lightsaber slot in the clear plastic tray.

I'm 20 years old and a devoted *Star Wars* fan. Unfortunately, I only got serious as a collector a few years ago. I've got questions about the "Early Bird Kit" from 1977. I know that it came with a telescoping lightsaber Luke, a windup R2-D2 and a Chewie with a green crossbow. Was Leia the fourth figure? Did they make a telescoping Ben Kenobi and Darth Vader? I've heard so many conflicting answers.

Jonathan Cathell
Chattanooga, TN

On a recent trip to a local flea market, a gentleman was selling original loose *Star Wars* figures for \$5 each. It was only after I got home that I made a unbelievable discovery. I had bought an "Early Bird" Luke with a

Top: Prototype action figures for slave costume Princess Leia, Rebel Trooper, Goran, Grand Moff Tarkin.

Right: Prototypes in production: Rancor Keeper, Ponda Baba, Nikto. Photos courtesy of Tomart's Action Figure Digest.



telescoping lightsaber! Was there a Ben or Darth? Why didn't they continue this style?

Russ Stringer
Cartersville, GA

This is a good opportunity to clear up a major misconception about some of the early figures and their accessories. The lightsabers for the original Luke, Darth and Ben were all telescoping, as opposed to the later versions that just snapped into the figures' hands. The unusual variations were the initially-produced double telescoping lightsabers. These are scarce, so many collectors think that the single telescoping sabers that they have are the rare ones.

As you can see from the accompanying photograph, the original Luke has a small white tube sculpted into his hand. From that comes a thinner yellow tube that you push out with a tab on the back of Luke's arm. And from that comes a needle-thin tip that slides out about an inch. But

was twofold: To simplify the manufacturing and assembly process (the second telescoping tip had to be fitted into the first tip), and thus to save some money. Kenner officials at the time just didn't feel there was any need for the double telescoping action, and that kids wouldn't miss its presence. Actually, the original prototype version had a lightsaber that unreeled from inside Luke after you turned a knob on his back. But after the lightsabers kept coming out curved, Kenner opted for the double-telescoping design.

The new Kenner C-3PO carrying case states on the package, "Holds figures and accessories." It DOESN'T! There isn't a gosh darn place for accessories, not even a little hinged compartment like the original carrying cases. And as for the figures, they are all in fighting stances with bowed legs and don't fit in the slots supposedly made for them. Am I the only one experiencing this problem?

Also, a friend gave me an Ewok Village, but it's a little bit different coloring than I remember and it's dated 1991! Where is it from?

Dylan Brown
Palm Desert, CA

No, Dylan, you're not the only one experiencing the problem with the new Kenner C-3PO carrying case. I've gotten more than a dozen letters similar to yours and passed on the complaints to top Kenner officials. Unless you really squash and squish them in, the new figures don't fit into the old slots. The case was molded for the original action figures and was first sold with a gold metallic coating for Return of the Jedi. There was an accessory compartment, but that made way for the sound chip and battery in the new case. Let's hope the next

carrying case is made to fit the new figures.

On the Ewok Village, what you have is a toy from the movie Robin Hood: Prince of Thieves. It's a time-honored tradition in the toy business to reuse old molds to make new toys, changing perhaps the color or the stickers. Kenner also marketed the old Ewok Battle Wagon for its Robin Hood line, and I'm told that the feet of Friar Tuck look suspiciously like a Gamorrean Guard.

only the earliest Early Bird send-away kits had this version; the greenish-black Chewbacca crossbow falls into the same category. Some kits were shipped with both; some with one of the two; many with neither. The kit never shipped with a wind-up R2-D2; that was a separate toy made by Takara of Japan and scarce in its own right—especially mint on a Canadian card.

The double-telescoping Vaders and Kenobis are even harder to find and verify—especially if they are still on the card. But they definitely do exist, although in smaller quantities than the Luke. I recently saw my first carded Kenobi, and by looking at it with a high-powered magnifying glass I was able to make out the space around the bottom tip where it joined with the next tube up.

Why did Kenner make the early change? The answer I got years ago when researching my first collectibles book

Please send your questions and comments about collectibles to SCOUTING THE GALAXY, Dept. SW1, P.O. Box 291609, Los Angeles, CA 90029. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, sense and length.



An example of the now rare extra telescoping lightsaber in a Luke Skywalker figure.

(continued from page 4)

interview with the actor regarding his role in the second film. According to the article, John Morton is now a freelance writer and will be speaking at the opening of *Empire* at the Senator Theater in Baltimore on February 21st.

I hope this helps you for your next article.

John Tenuto
Chicago, IL

Thanks for the tip John. Apparently the best way to locate someone is to infer they are dead. We received dozens of letters telling us that John Morton was alive and living in Baltimore. Thanks to everyone who wrote. Look for an article featuring John in an upcoming issue of the Insider.

Two Day Wait

Dear Star Wars Insider,

I am a devoted fan of *Star Wars* and my friend and I were the first in line to see the Special Edition. We got there thirty-six hours early to see the spectacular new and improved version of *Star Wars*. We set up camp and broke out our *Star Wars* monopoly game. People would walk by and ask us what in the heck we were doing there so early and we would explain that we needed to be the first in line to see the movie we loved so dearly. A lot of them just laughed at us and walked away. Many people said that we were stupid and nuts and that we should go home. When the movie came around all those people were in the back of the line. Needless to say we had the last laugh, and the managers of the theater were so proud of us that we were first that they gave us free stuff and treated us to the movies the next day. I got my picture in two newspapers and a brief interview. My point is that it was well worth the thirty-six hour wait.

Matt Fassnacht
Mission Viejo, CA

Star Wars might be the one thing that gives waiting in line a good name Matt.

Greedo Concerns: George Lucas Responds

Dear Star Wars Insider,

Having just seen the Special Edition of *Star Wars*, I'm happy to say I enjoyed all the new material. Jabba was AMAZING. Of all the changes only one detracted from the story. In a word: Greedo.

The change to making Greedo shoot at Han first was unnecessary. I never got the impression in the first version that Han shot Greedo in cold blood. When Han stated he

would give up the Falcon only over his own dead body, it was Greedo who replied (while pointing a gun at Solo's face no less) "That's the idea." Where's the moral ambiguity in that? Solo clearly fired in self defense, and he did so in classic Western gunslinger fashion by beating Greedo to the draw.

I admire Mr. Lucas for forging ahead with the Special Edition in the face of skeptics and *Star Wars* purists (like myself) who thought the originals should not be touched. All of the other additions do enhance the storytelling; it is only the new and improved Greedo that's a misfire.

See you all in line May 1999.

Jim Salsman
Sterling, MA

George Lucas had this response when asked a similar question at the Star Wars Special Edition press conference: "It was always meant that Greedo would fire first. In the original film, you don't get that very well. Some people thought that we should leave that ambiguous, but I don't like the idea that practically the first thing Han does is gun someone down in cold blood. We had three different versions of that shot. In one, Greedo fires very close to when Han fires. In another, three frames later, and in the third, three frames after that. We tried to figure out which one would be perceivable but wouldn't look corny. Many things are happening in and around that scene, so it's hard to perceive just what's happening there even now. We tried to find that median ground. It's always this way with any film — what can the majority of the audience perceive, and what can't they perceive."

"I like movies and I like presenting some things in almost a surreal way. I'm caught between doing things that work for me and work for the audience, which I know is looking at the film for the first time, under circumstances that are different. So, it's a question of knowing where to draw the line. Perhaps I should have cut two frames later."

Outrider in the Sky?

Dear Rebel Rumblings,

I must say they did an excellent job on making the Special Edition the way it was meant to be seen.

I have a question to ask. When Luke's speeder went through Mos Eisley was Dash Rendar's Outrider in the sky? If you haven't noticed I'm real involved in Shadows. I can't wait for the rest of the movies or the prequels. May the Force be with you, always.

Ryan Tucek
Monroeville, PA

Yes Ryan, that was the Outrider over Mos Eisley. It was one of the new additions of the Star Wars Trilogy Special Edition.

Holiday Special Correction

Dear Star Wars Insider,

I was reading your article in the new issue of the Insider about *Star Wars* on TV that referred to an article about the 1978 Christmas Special. In issue #24, the back issue of #24 is no longer available. Is there any way I could at least get a reprint of the text of this article?

Shawn Flickinger
Garrison, IA

Thanks for writing about this Shawn. That was actually a misprint in the last issue. The article about the "Star Wars Holiday Special" is actually in issue #23, which is still available as a back issue.

Likes New Look

Dear Rebel Rumblings,

I am writing for two reasons. First I'd like to talk about the *Star Wars* Special Edition. It is the most awesome and unreal movie ever to hit the big screen. The Jabba scene, the space scene, and the best and my personal favorite, the Mos Eisley scene. The special effects blew me away. People in my grade (that were not *Star Wars* fans) used to say rude comments about *Star Wars* because it meant nothing to them until now. Some of those same people are now complaining about not getting tickets because of the tremendous sales. Since they know I am one of the biggest fans in my grade, they all ask me if I have seen it or not. It makes them mad when I say 'yes'.

I am also writing to respond to your nifty magazine design. I think it is better and easier to read. I'll bet you didn't think anyone would notice both the handy, convenient index in the *Jawa Trader*, and the easy to use order form also found in the *Jawa Trader*. Well I did and I think it is awesome.

In closing, I would like to thank George Lucas for the *Star Wars* Special Edition and everyone at the *Insider* for the great changes.

Jacob Dykes
Taft, CA

Everyone appreciates the nice words Jacob. We've gotten a lot of positive response from people on the new look of the magazine and we plan to keep making it better.

A *STAR WARS*[®] "AMAZING BUT TRUE" FACTOID!

February 6, 1997—Kalamazoo, Michigan:

The Thumbs-Up Cinema Appreciation Society unanimously chooses *STAR WARS: THE SPECIAL EDITION* as its "Must See of the Year."



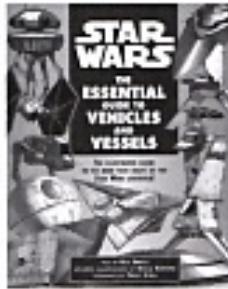
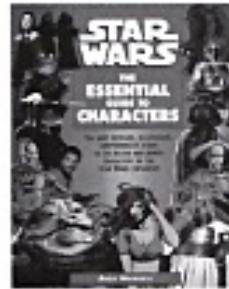
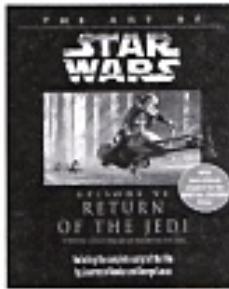
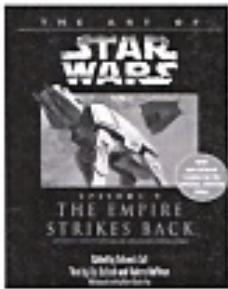
MEANWHILE...

February 6, 1997—Braintree, Massachusetts:

The Page-Turner Book Lover's Club unanimously chooses Del Rey's bestselling *STAR WARS* book collection as its "Must Reads of the Year."

COINCIDENCE? Doubtful.
HAPPENSTANCE? Not likely.
SERENDIPITY? Nice word, but no way.

The evidence is clear:
IF YOU LOVE THE MOVIES...YOU'LL LOVE THE BOOKS!

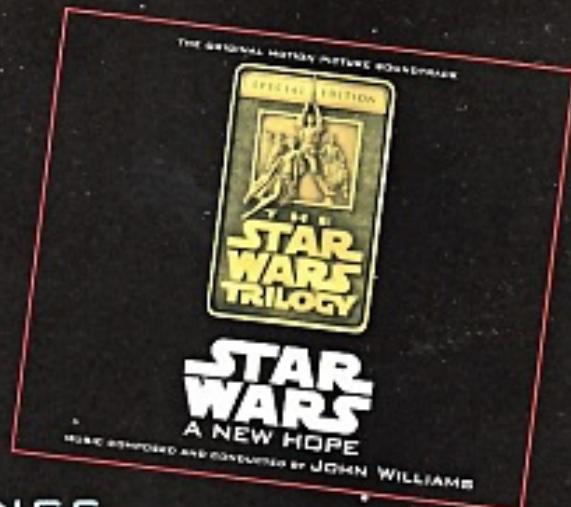


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